

Embroidery Stitches



an illustrated guide

Anne Butler

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\$ 5.95

EMBROIDERY STITCHES

An Illustrated Guide

Anne Butler

Effective embroidery depends on the use of the stitch appropriate to the material, purpose, and design. Anne Butler here imparts a basic needlework vocabulary, so that, having mastered it, the worker can produce designs genuinely expressive of her own personality. The photographs and drawings show clearly the stages by which a stitch is completed. Many stitches, of course, are composite, and in these cases it has only been necessary to demonstrate the second or third stage by which the simple stitch leads to the more complicated one. Invaluable as a work of general reference in the elementary repertoire of embroidery, this book will be particularly useful to students of the craft and an excellent guide for all who embroider for pleasure.

No. CODMAN SQUARE



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An Illustrated Guide

Anne Butler

Frederick A. Praeger & Co., Inc.
New York, N. Y.

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Frederick A. Praeger, *Publishers*.
New York . Washington

BOOKS THAT MATTER

Published in the United States of America in 1968
by Frederick A. Praeger, Inc., Publishers
111 Fourth Avenue, New York, N. Y. 10003

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Library of Congress Catalog Card Number 68-23042

Printed in Denmark by
F. E. Bording Limited, Copenhagen
and bound in Great Britain by
Wm Brendon and Son Limited, Tiptree, Essex

TT771

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Acknowledgment

The Author thanks all those who have loaned work to be photographed for the purposes of this book and to the principals and individual members of staff of the following schools and colleges for their co-operation and kind permission to reproduce details from embroideries by their students, or work by children taught by students:

The Maria Assumpta College of Education,
London;

The Mid-Warwickshire College of Further
Education, School of Art, Leamington Spa,
Warwickshire

Goldsmiths' College, School of Art, London
Maidstone College of Art, Fashion Department,
Kent

Brooklands Primary School, London

and special thanks to Julie Dorrington who took most of the photographs.

Leamington Spa 1968

A.B.

Author's note

The following pages illustrate simple stitches used in hand embroidery. The emphasis is put firstly on the necessity for acquiring a basic knowledge of stitchery, and secondly on the choice of stitches appropriate to the work and the worker concerned. Skill of course develops with experience, and stitchery then becomes not just a pattern or embellishment, but a genuine expression of personality.

A knowledge of a large number of stitches is necessary; but it is not necessary to prove this knowledge in one piece of work. Over-use of stitchery makes the work look like a sampler and the eye is unable to take in anything but a crowded area. I cannot over-emphasise the importance of using just the right amount of the right stitch, with the correct thread and thickness. These points can be *seen* in the photographs but they can only be fully *known* to the worker by experience in this medium and by trial and error.

The knowledge and confidence gained in completing a piece of work makes the worker eager to do more, and the learning process never comes to an end.

The diagrams

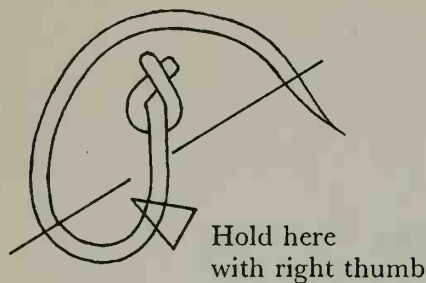
These pages set out to enable the reader to see how to do the stitch and at the same time to see what it should look like, as a diagram gives poor indication of the result in thread. Photographs of stitches from work by various embroiderers are also shown, but these ways are not the only ways of applying stitches, and they serve merely as examples of the sort of interpretation that can be made from the basic stitch.

The diagrams show the stages by which a stitch is completed. Stitches which are composite, that is made up of two or more stitches, follow the basic stitch and in these instances the basic stitch is not repeated, but just the second and/or third stage worked with it, to complete the new stitch. When the needle is in position, pull the thread through gently, otherwise the background fabric will pucker.

Apart from the diagrams on page 29, the needle is symbolised by a straight line, the thread passing over the line at the eye end. It will be noted that there is variation in the lengths of needles and thicknesses of threads, even in stages for the same stitch; this is to enable the diagram to be easily read.

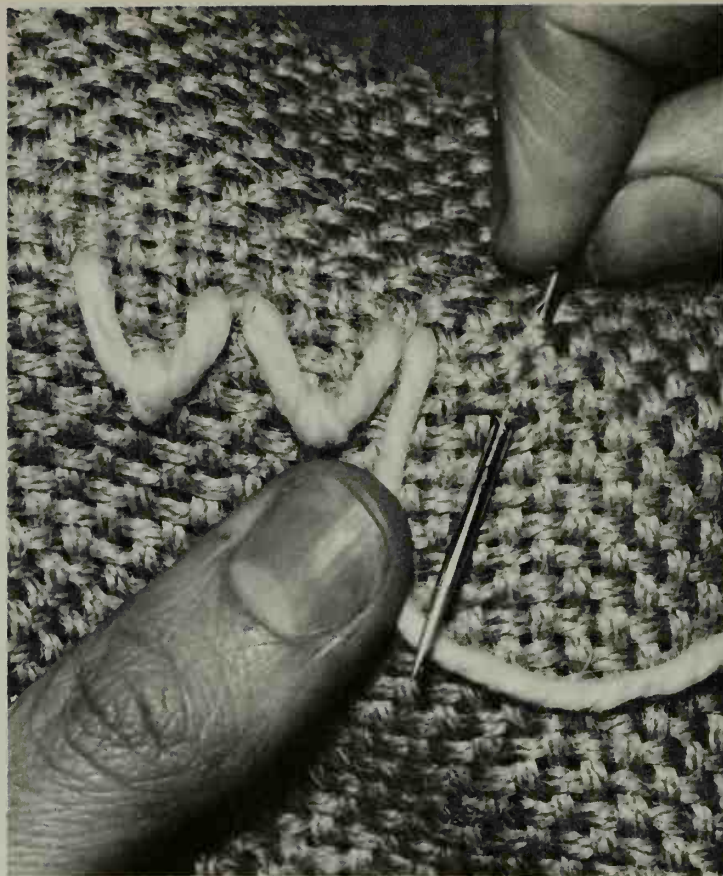
The diagrams show stitches as worked by the right hand: to convert them to be worked by the left hand it is necessary to think in reverse. If this is found difficult, hold the diagram up to a mirror.

Twisted chain for left hand



The reverse side of many stitches can be stitches in themselves, (see the reverse side of back stitch page 117), and it is often worthwhile looking at the back of your work as the mark you are trying to achieve may well be there.

The photographs of stitchery to go with the diagrams are worked in two colours of the same type of thread and on two different background fabrics: this is to ensure clear results. Variations can be achieved by using threads of different thicknesses (in a composite stitch two different types of threads can be used) and by altering the tension. This can be seen in the photographs of details where the different threads used play a large part in producing a certain effect.



1 Hands in position for single fly stitch, showing use and placing of left thumb indicated as \triangle in the diagrams

The photographs of embroidery details

The photographs chosen show stitches used for panels and also for dress embroidery. There is a marked difference between the two types of work (compare photographs 38 and 123). The stitches used in panels tend to be directions, areas, personal marks, whereas the stitches used on a dress are all-over textures. This is not a rule but a generalization made in comparing the two types of work.

These details represent a diverse collection from sources varying from primary school children, students in colleges of education and art schools, and experienced embroiderers from Holland, the United States of America, and the United Kingdom.

Fine Art

The emphasis in Art Schools and Colleges is on the development of embroidery as a Fine Art. Its domestic and industrial uses, which were formerly its main applications, are out of keeping with the pace of life today. Hand embroidery for these purposes is tremendously expensive in a mechanised age and, except where needed on individual orders, impracticable.

This new approach to embroidery and stitching cannot be over-emphasised. So different is the modern attitude towards the medium that a new word is really needed to distinguish it from its old connotation, or alternatively, the idea of what the word indicates must change as well as the worker's approach to the medium if what is produced is to be more than a 'craft'. Embroidery has in this century lacked true artists and, as a consequence, has not been looked at seriously.

Stitches

There are similarities in many stitches, for example, the simple up-and-down movement can be either a running stitch or seeding, and something of the adaptability of stitches is seen in the photographs of the details of embroidery. The effects of stitches vary according to the background texture and colour as well as to the stitch itself.

The development of stitchery can be seen as a permutation of simple movements added to and elaborated on. All stitchery is basically $\wedge | \text{---}$, and from these, composite stitches are formed. For example,—many times is ---, a running stitch; or / plus \ is \times , a cross stitch. Short cuts or elaborations become necessary, such as when \vee are put together: rather than work each one separately it is easier to work them as fly stitch (see figure 1, also pages 50 and 51). An elaboration of back stitch is threaded back stitch (pages 116 and 118).

For working on a frame or hoop it is easier to make the up-and-down movement separately: but a taut surface does limit the type of stitches which can be used. Running stitch, pages 29 and 31/1, demonstrate the difference between the stitch for the frame and for working in the hand. Whether in the hand or on a frame, seeding, the couching stitches, french knots, raised chain band, for example, give a better result if a separate up-and-down movement is used.

Early stages

By studying the photographs of the basic stitch and of the stitch as used by other workers, it should be possible for the beginner to use stitchery on a piece of work right away. There should first be a rough design, planning the basis of the work, and giving an idea of which areas will be appliqué, cut work, or whatever method is chosen, and also indicating where the thread will go. There is no set method for this and you can cut out paper if drawing is found difficult. You can then play around with this rough design until you are reasonably satisfied with it. The stitchery available will be learnt much more readily from a real situation than out of context. This is not to say that a stitch should not be practised; in fact it is often advisable to practise a stitch in the thread you want to use, firstly to gain confidence, secondly to see the effect and thirdly to save having to undo stitches as this soon makes the fabric look rough.

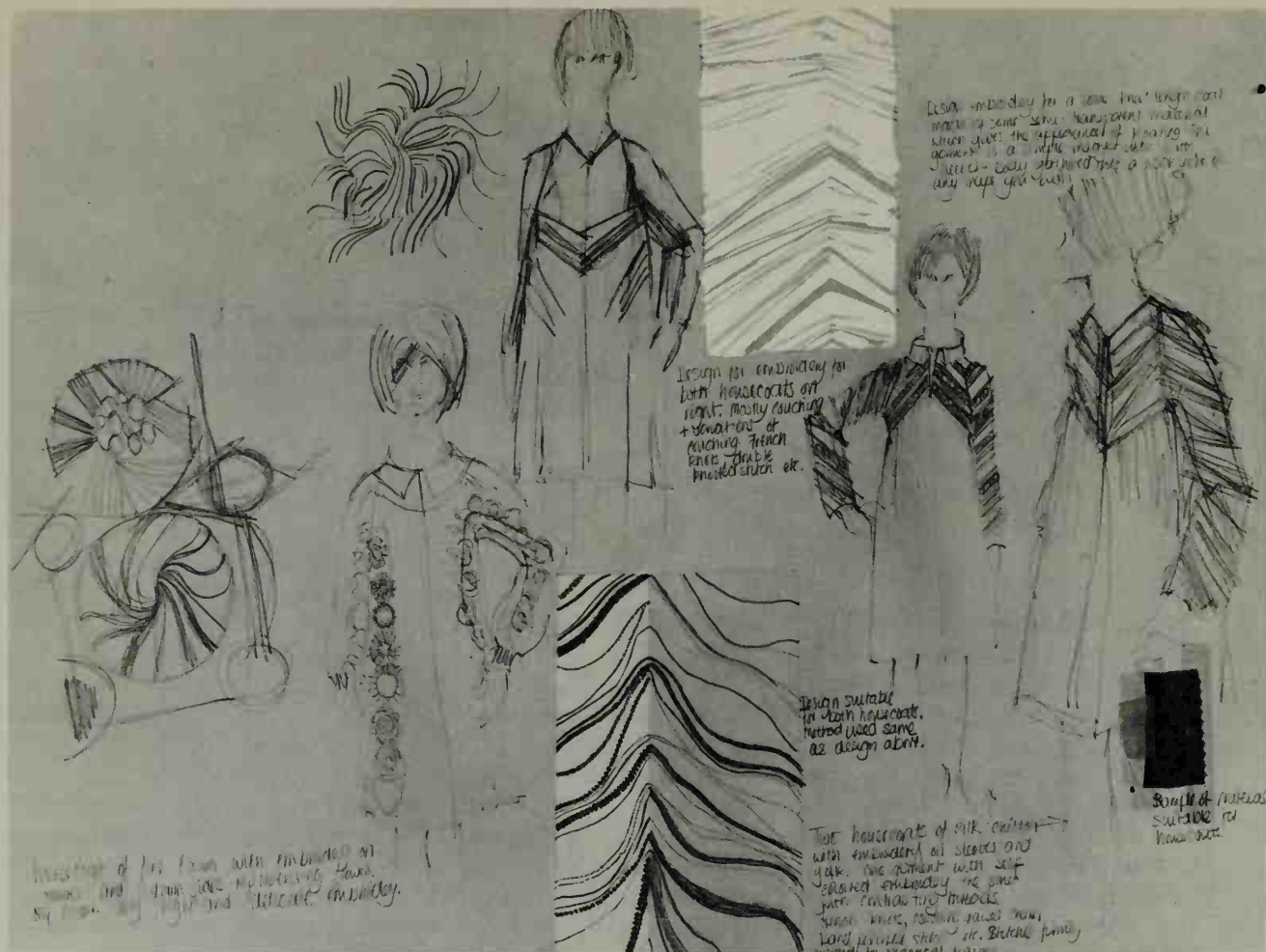
Design

The preliminary work leading up to a design is of the utmost importance. This can consist of drawings from any source, cutting out shapes in paper and moving them around on the background area, designing from the drawings on to paper, selecting a background colour and colours of fabrics and threads to be worked with it. One should have a clear idea from the start of what one is trying to achieve. It is not sufficient, for example, to just abstract from a fruit section. The work must be thought of as a separate statement, apart from the source, and this attitude must equally apply to the stitches which can then be seen as marks, textures and areas.

Experiment with new products is an ever-increasing aspect of work in this medium. Emphasis must be placed on the attitude of experiment and not on mere gimmicks. New threads, especially knitting wools and synthetic yarns, are available when you are searching for

a particular mark which cannot be achieved by traditional threads.

When designing for embroidery, whether for examination purposes or not, it is impossible to show fully on paper what the stitchery itself will look like. Therefore it is important to show that the working method is known and to employ time in working out the suggested stitches. It gives the embroiderer a real opportunity to develop an idea; in this way the embroidery grows as a living thing, rather than just a design slavishly carried out (especially in an examination where marks for development from design to embroidery are given).



2

Photographs 2 and 3 show ways of designing. Here pencil and paint, and paint alone, have been used on paper: pieces of fabric have been stuck on both to give an idea of fabrics which might be used when carrying out the design, and also notes have been added to make the

idea clearer. Photograph 2 gives ideas for embroidery on a loose knee-length coat; and photograph 3, a complete design and detail of a panel to be used in the foyer of an exhibition showing exclusive clocks, watches and other time-pieces.



Left side of panel shows to the right - particularly area shown
is not used the same square and round it

The background pattern is a fine texture and forms the base
of a small unit. From work which was in the background
will be the same as the first and second.

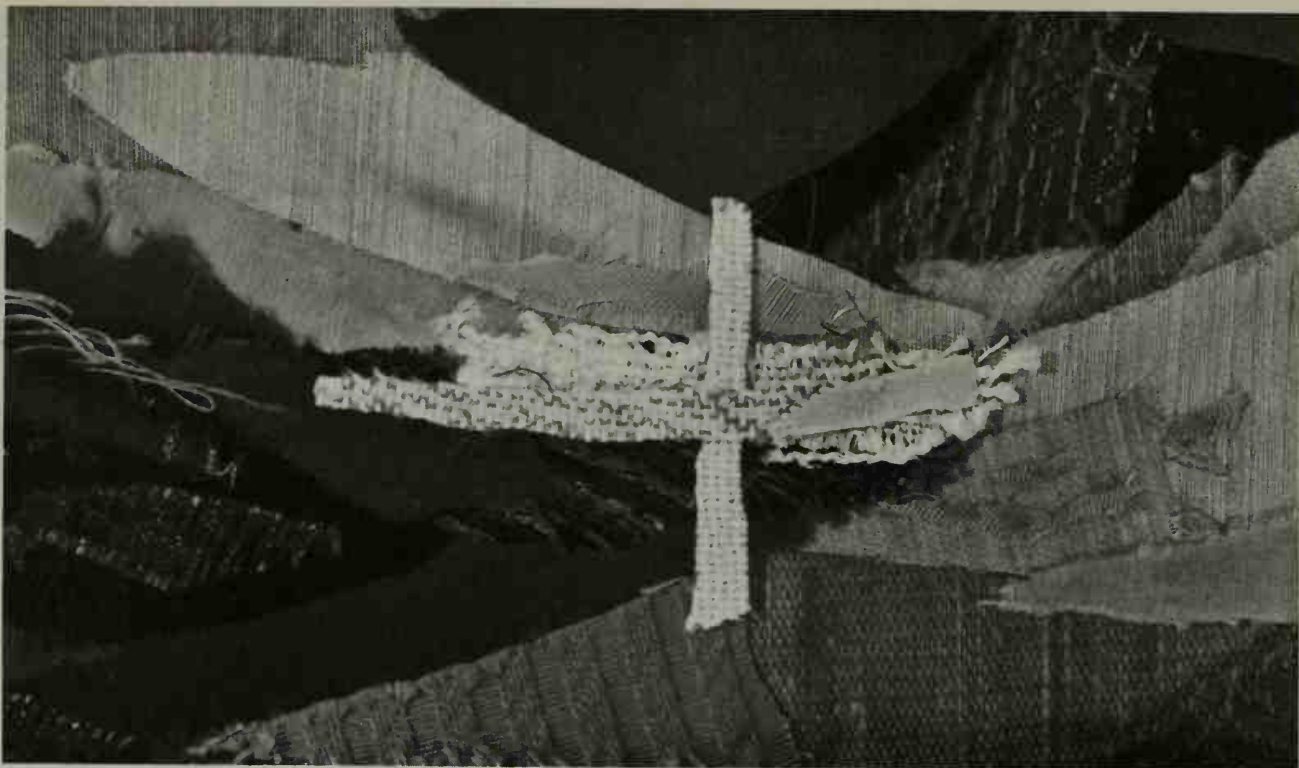
Fig. 3 - 1st x 2nd.

There is a small detail
to show the form of the
structure. The main part
is a small unit. The
main part is a small unit.
The main part is a small unit.
The main part is a small unit.

Materials rich brass
amber orange - brown
colours fabrics are
used to make this panel.
Gold leather is also
applied. The gold
materials - pink to light
some of the shells and
coggs

The same construction
is used for the
main part of the
structure. The main part
is a small unit. The
main part is a small unit.
The main part is a small unit.





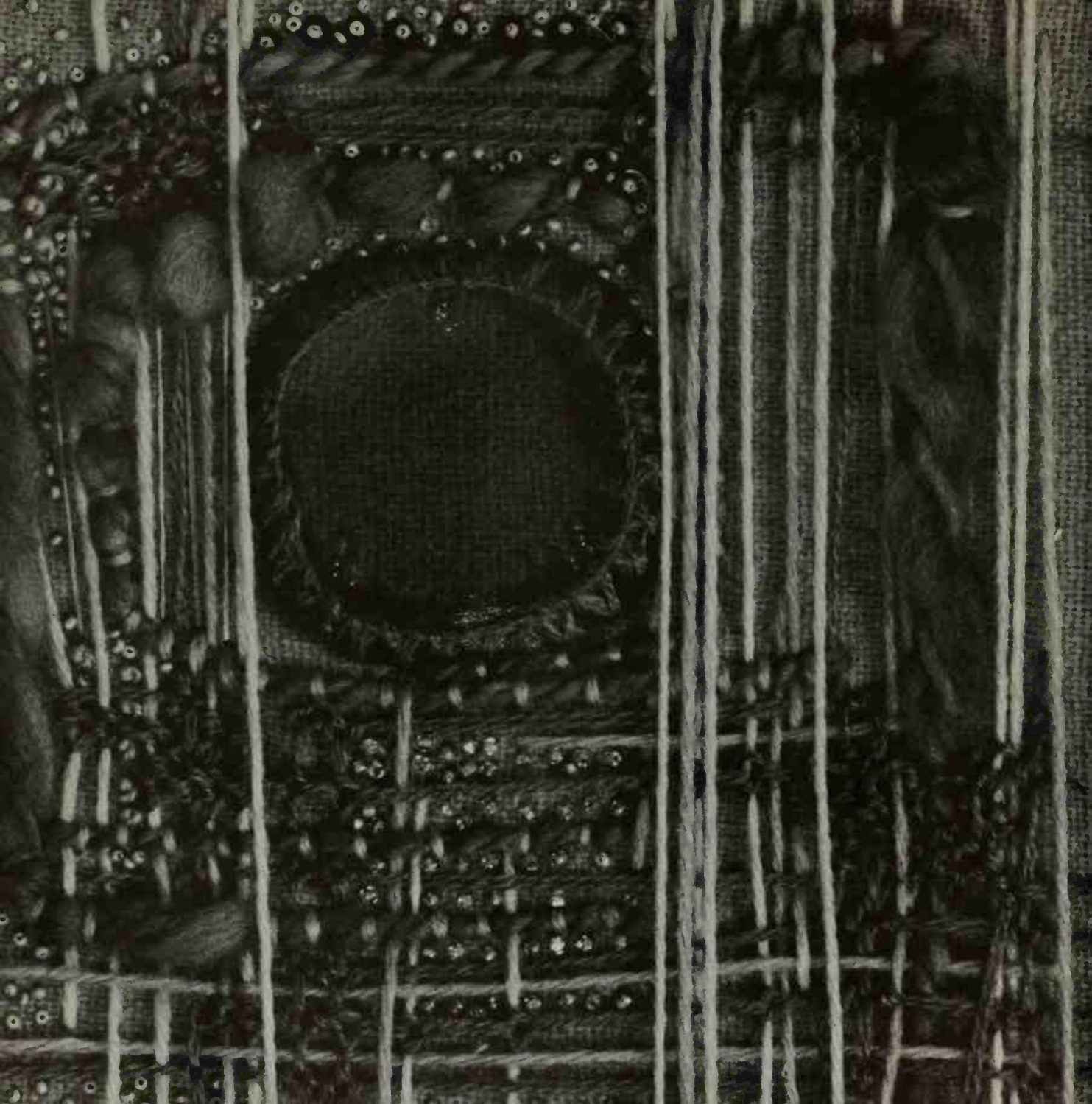
4

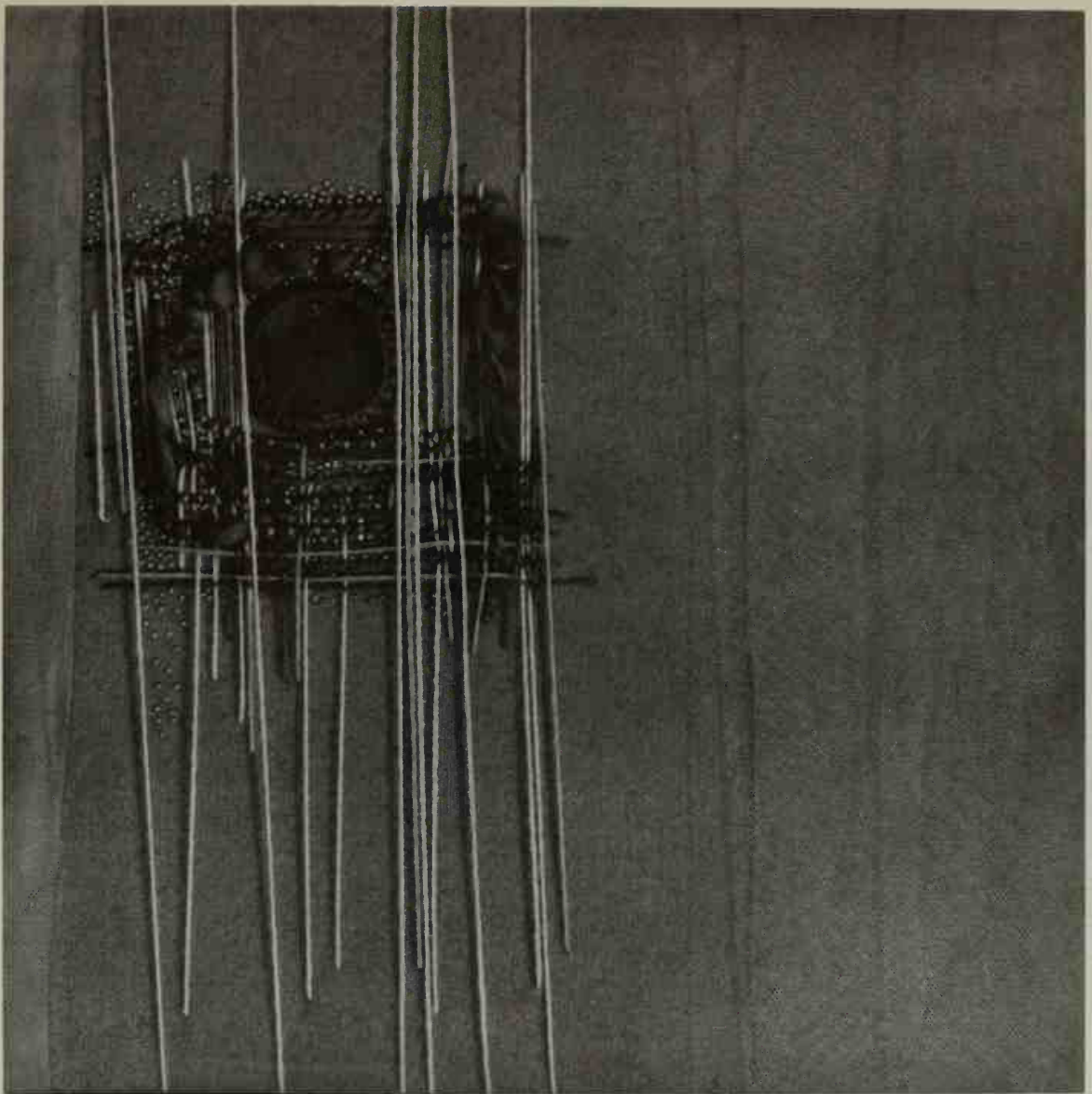
Photographs 4 and 5 show firstly a method of designing with pieces of fabric glued to a card, and secondly, a detail from a piece of work which gives the same feeling but of course goes further. Both by Pat Russell.

Opposite

5 Detail from frontal in St Edburgha's Chapel, Pershore Abbey

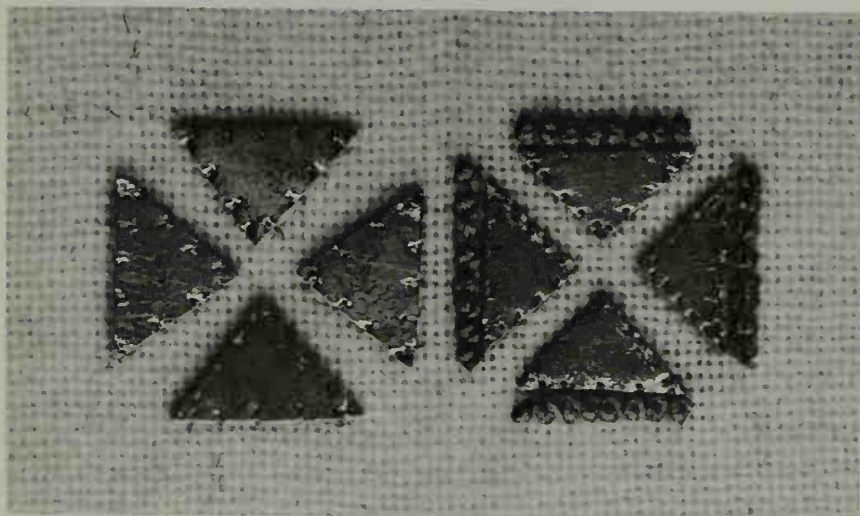






Working close to a piece of embroidery, but also needing to view it from a distance, is a particular problem and should always be taken into account at the design stage. Work alters as

you walk towards and away from it. Stitchery can be intricate in treatment and colour when close to and can become an over-all colour and texture from a distance (6 and 7).



8

In photograph 8 we can see how the addition of a row of french knots to the outside of the triangles of applied leather can effectively alter the motif. The cross shape left by the triangles becomes more important, so the addition to one area is seen to alter another.

- 9 Tension. Twisted chain
a ordinary
b tight
c loose

Tension, thread, needle and fabric

Tension is another factor which must be borne in mind. A tremendous difference can be obtained in using a stitch with a slack or a tight tension. This difference should be tried when practising a stitch. It is important to obtain the desired tension and not to leave it to chance, otherwise the stitchery will look careless.

The thread chosen must relate to the stitch as well as to the piece of work; some stitches are obviously easier to work in a thinner thread. Also in order to work a thick thread on a fine background, a suitable stitch must be chosen; e.g. running stitch would be difficult to pull through, whereas a line of thick thread could be couched with a thin thread. A stitch can also vary by the selection of thread, e.g. two thicknesses of thread used in an area of seeding.

The needle of course is chosen in relation to the thread and the fabric.



Colour

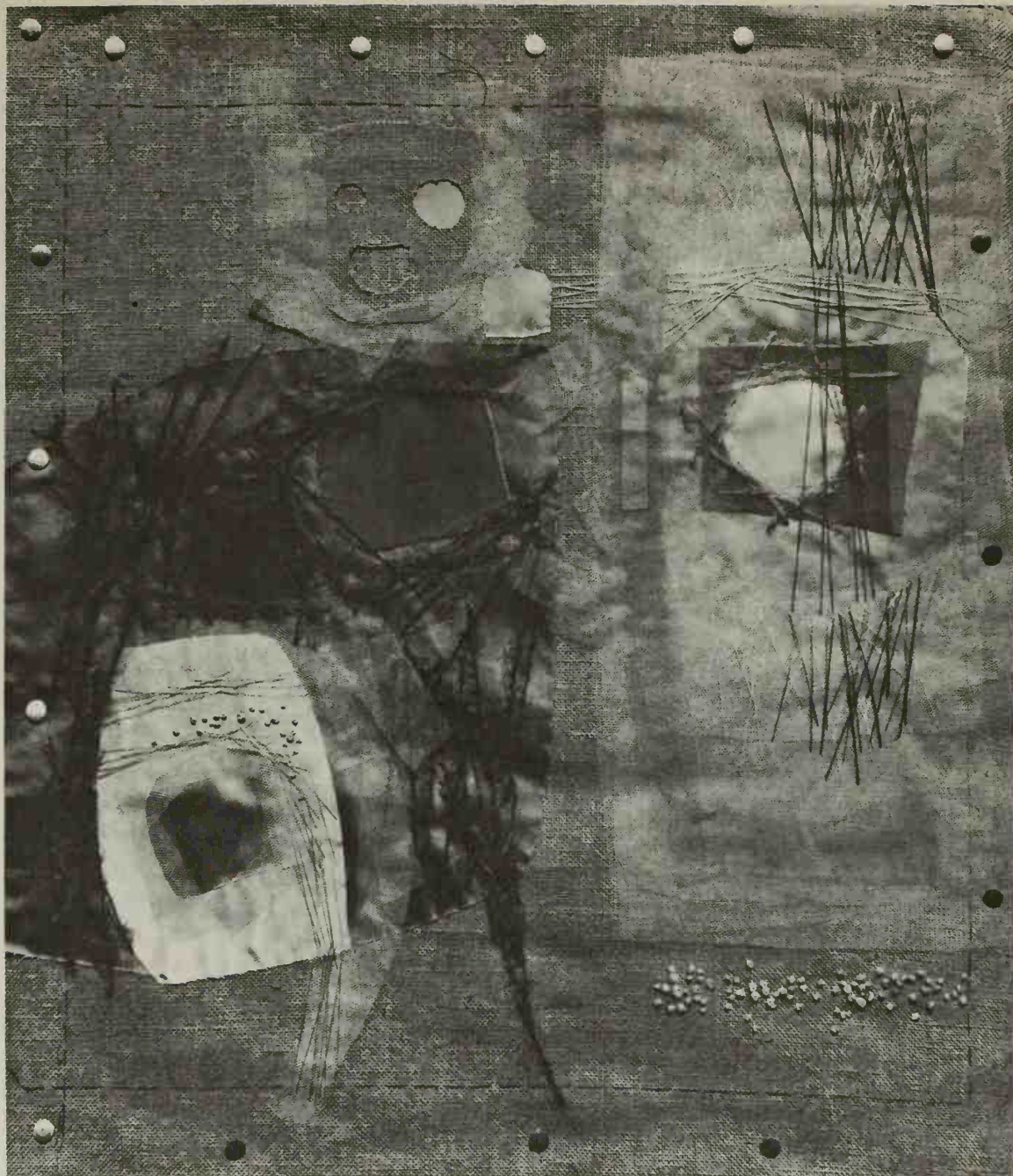
Colour is very important. It must be considered in relation to the texture, stitch and thread used, to any other immediate colour and to the embroidery as a whole. Sometimes thread or stitchery is used to build up a movement or area of colour as on page 73.

Preparing to embroider

Whether working in the hand or on a frame, the area has first to be prepared. Sometimes the background fabric is used alone, and sometimes a backing (mull, fine cotton) is tacked on to strengthen the surface. Photograph 10 shows a completed embroidery still on the frame. Here the two main preparations can be seen: firstly, the tacking around the edge which gives the final size of the work and the area in which to work, with plenty of material left to attach the work to the frame and also for mounting when completed; secondly, appliqué and some stitchery which comes up to the edge of the work, is taken over the tacking line; this will then make a clean clear edge when the work is mounted later.

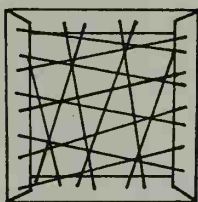
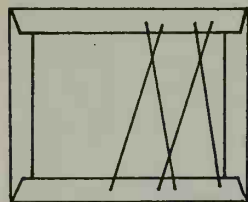
Opposite

10 *Pink Sun and Flowers* Panel by Christine Risley

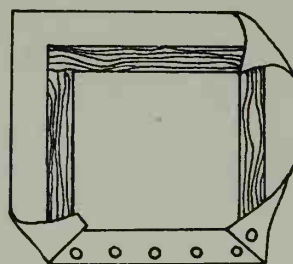


Lacing

Work from the middle outwards: first one side then the other, turning in the corners



Putting on to stretcher

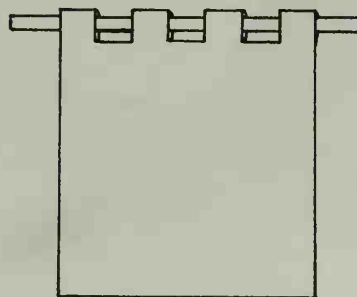
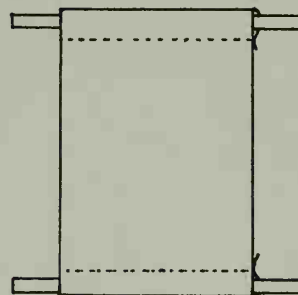


Mitre the corners and nail or staple the fabric pulling it taut

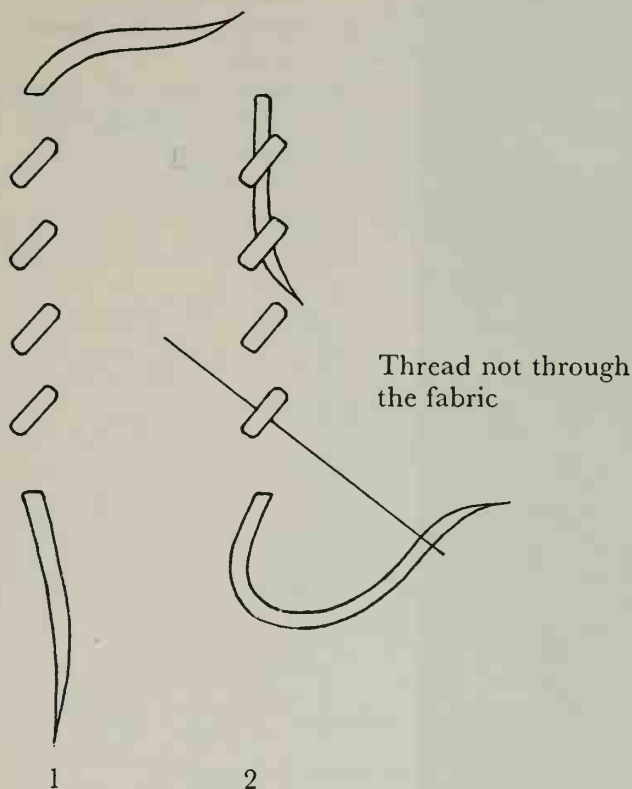
Framing

When the work is completed, before mounting or framing, it often has to be stretched so that it lies flat. To stretch a piece of work, place layers of blotting paper on a drawing board or suitable table top, cover an area a little larger than that of the work. There is no need to soak the paper, just sprinkle water over the whole surface: a washing-up liquid container filled with water is ideal for the purpose. Lay the work, face upwards, on the blotting paper. Put drawing pins (thumb tacks) in on two adjacent sides, making sure the grain of the background fabric is kept straight and any puckering made by the stitchery is stretched out. It is best to stretch each side by placing the first drawing pin (thumb tack) in the centre of the side and spacing the pins out towards each end; in this way it is easier to control and correct the stretching. Leave to dry slowly, away from direct heat. When dry, the work can be laced on to card or hardboard, stapled on to a stretcher, or lined and backed and made up into a hanging which can be suspended in various ways from a rod.

Two methods of hanging



Showing end being worked into back of stitches
when transparent fabric is used



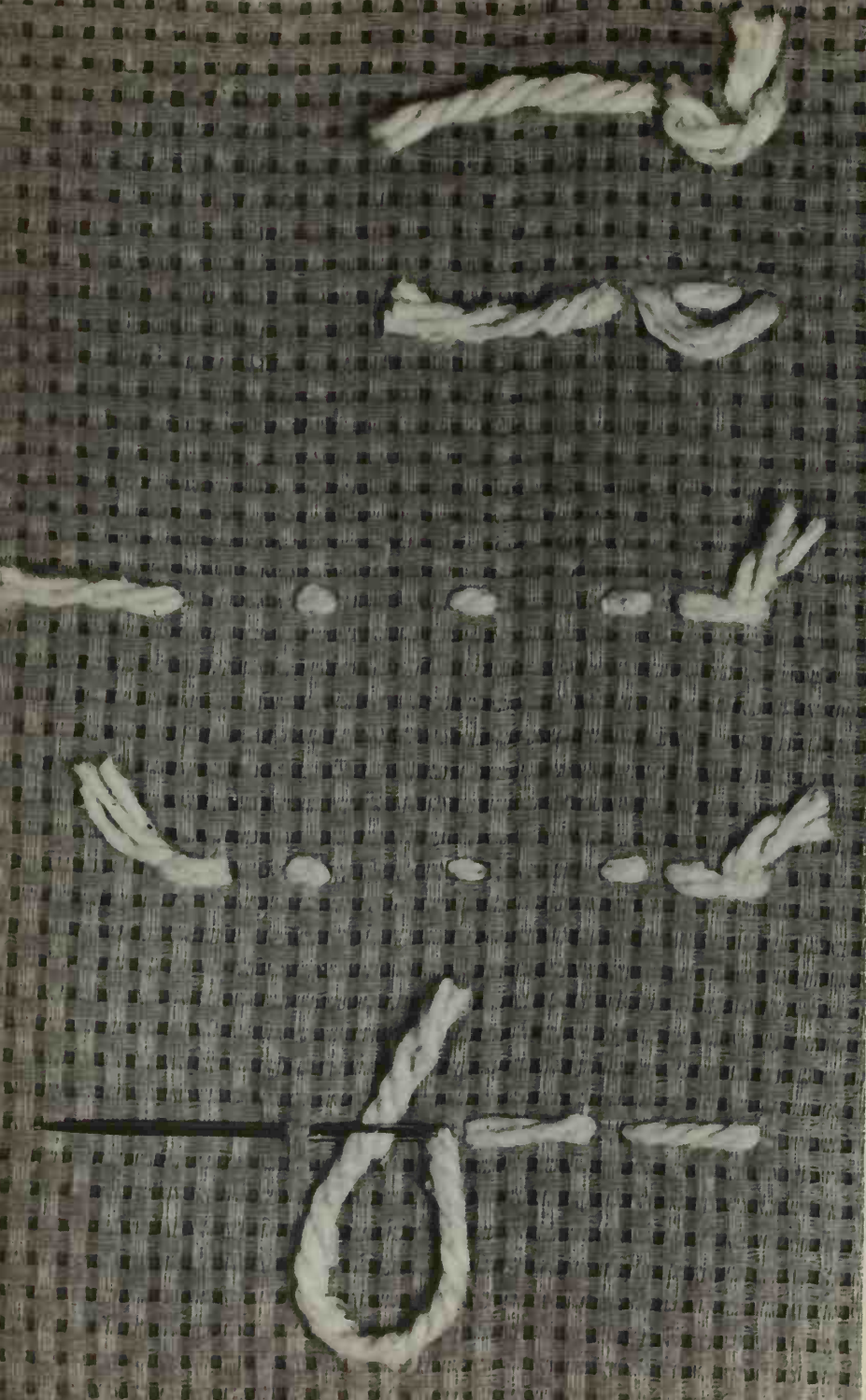
When the fabric is transparent, the end is left loose and it is worked into the back of the stitch later.

The usual way of starting and ending a stitch, see page 29.

A general attitude

The correct use of stitchery is not easy. Taking one simple stitch alone and trying it in various threads and fabrics and colours could be a never-ending series of permutations. Therefore common sense and a basic knowledge are obviously tremendous aids for arriving quickly at the desired effect. A few selected stitches are as telling as, and often more so, than a whole area merely covered in stitchery; the main reason for this is that the spaces are used in the former to enhance the stitchery, and the latter can possibly be over-worked so that the impact is lost. However, whatever stitches are used, it is essential that the design as a whole should 'read'.

It is important that it should be realised that the illustrations in the book are only examples, and should be treated as such. They are not the only way to develop the basic stitchery, and to copy them is of no real help. We do of course learn from others, but it should be remembered that it is the development which is important. In a piece of work you may deceive others but not yourself, and an embroidery which has been done by you should, taken as a whole, be recognisable as yours and yours alone.

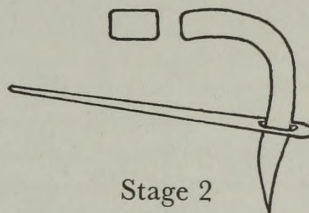


- 11 a Back view starting with a back stitch
- b Front view starting with a back stitch
- c Back view of running stitch
- d Back view of running stitch finishing with a back stitch
- e Front view of c

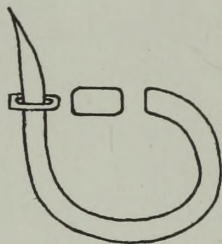
Begin and end all stitches with a back stitch:
here for example running stitch. Work a small
back stitch at the back (see pages 116 and 117)
and then bring the needle up to the front



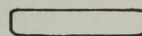
Stage 1 Pull up needle



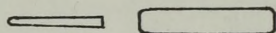
Stage 2



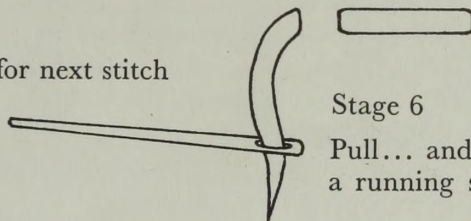
Stage 3 Put needle down



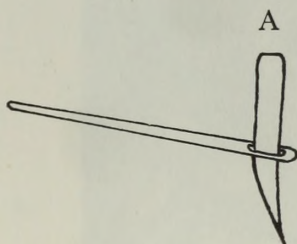
Stage 4 Pull



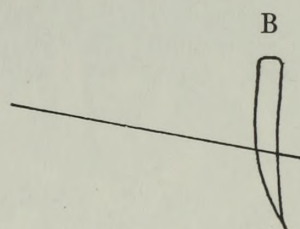
Stage 5 Bring needle up again for next stitch



Stage 6
Pull... and so on making
a running stitch

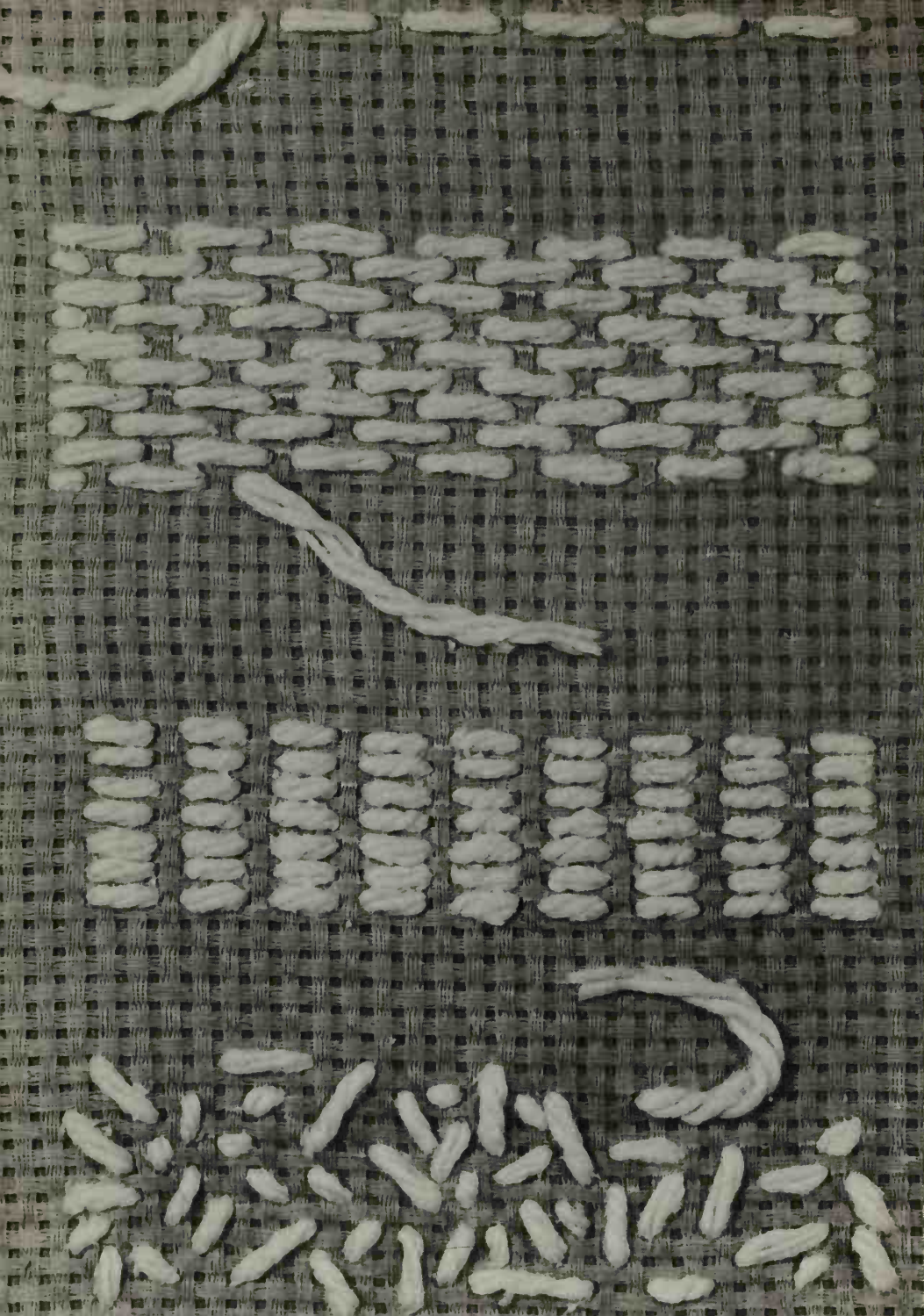


A



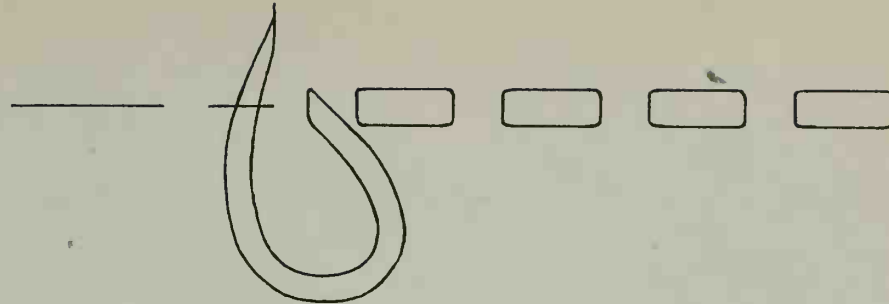
B

Please note, after this page the needle is shown as in B

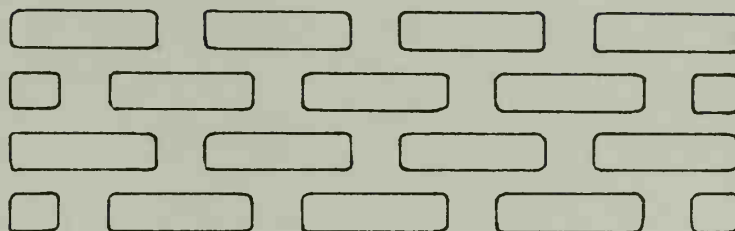


- 12 a Running stitch
b Brick filling stitch
c Double running stitch
d Seeding

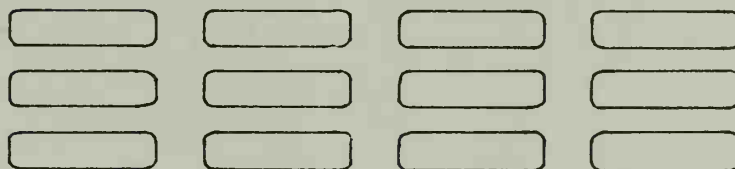
1



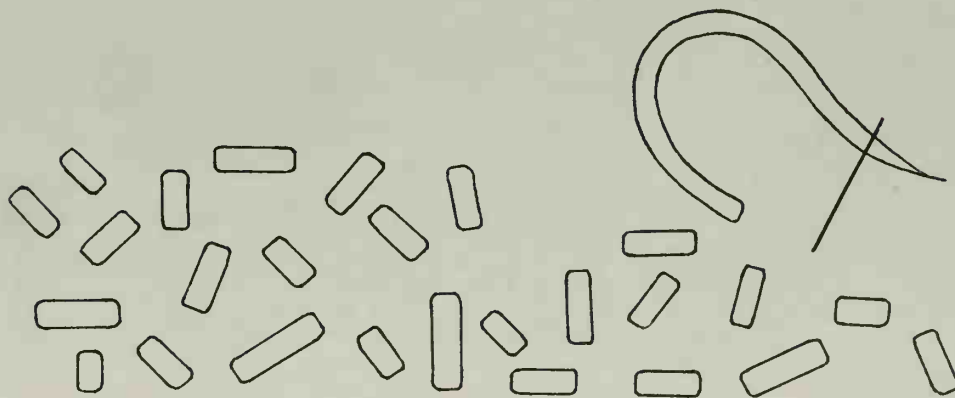
2



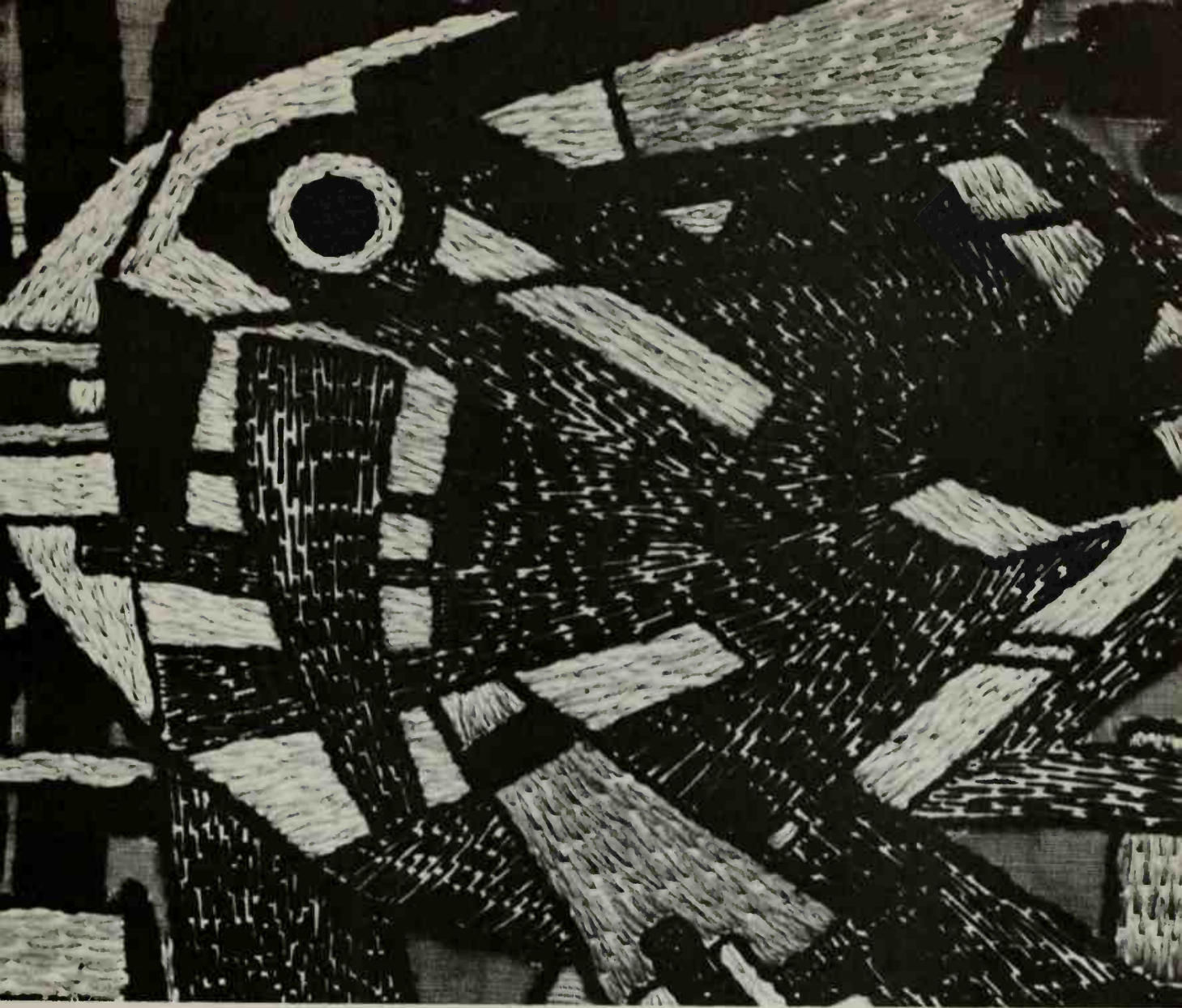
3



4



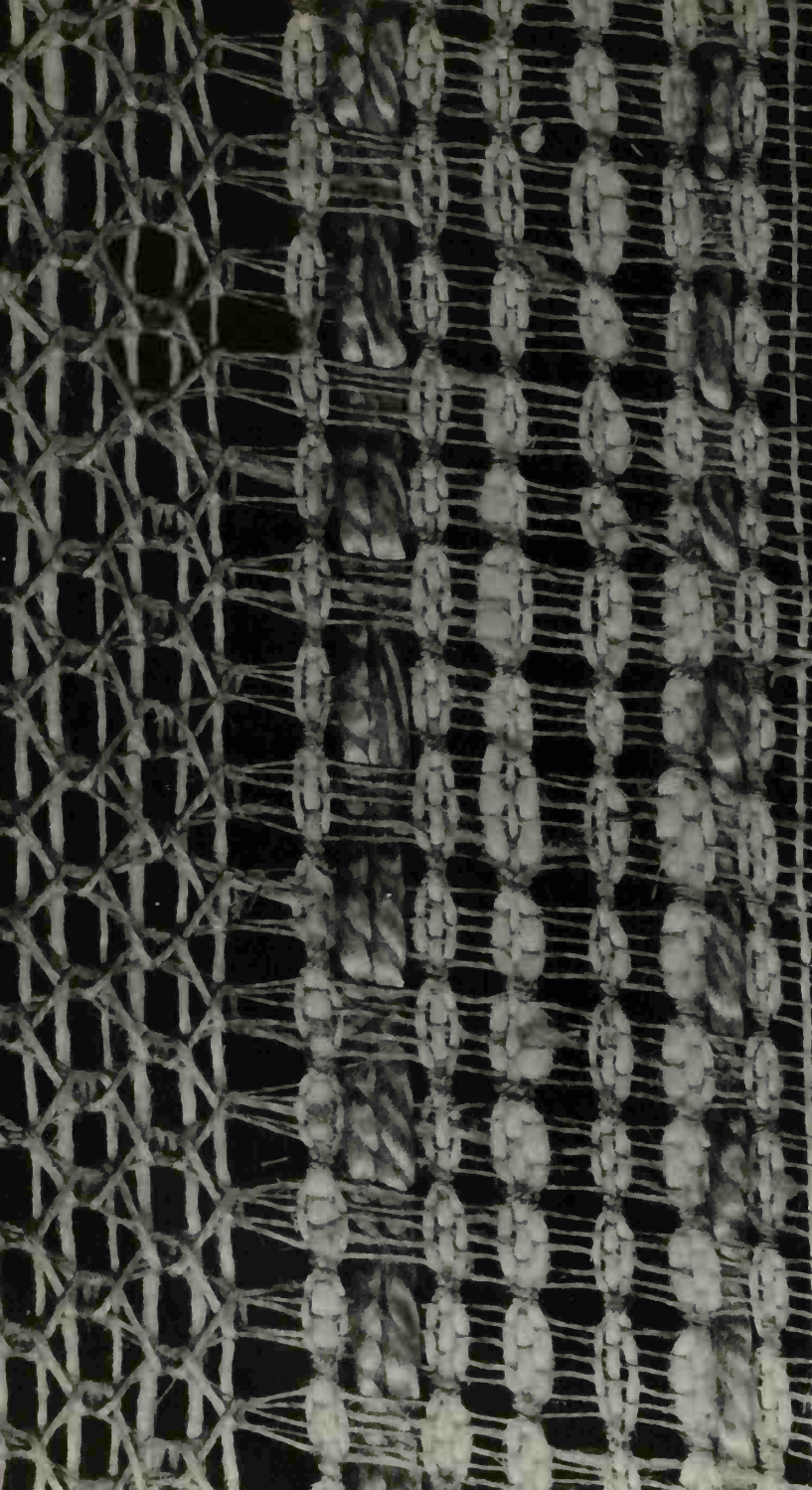




Opposite

13 Running stitch. Detail from a panel by
Lies Guntenaar, Holland

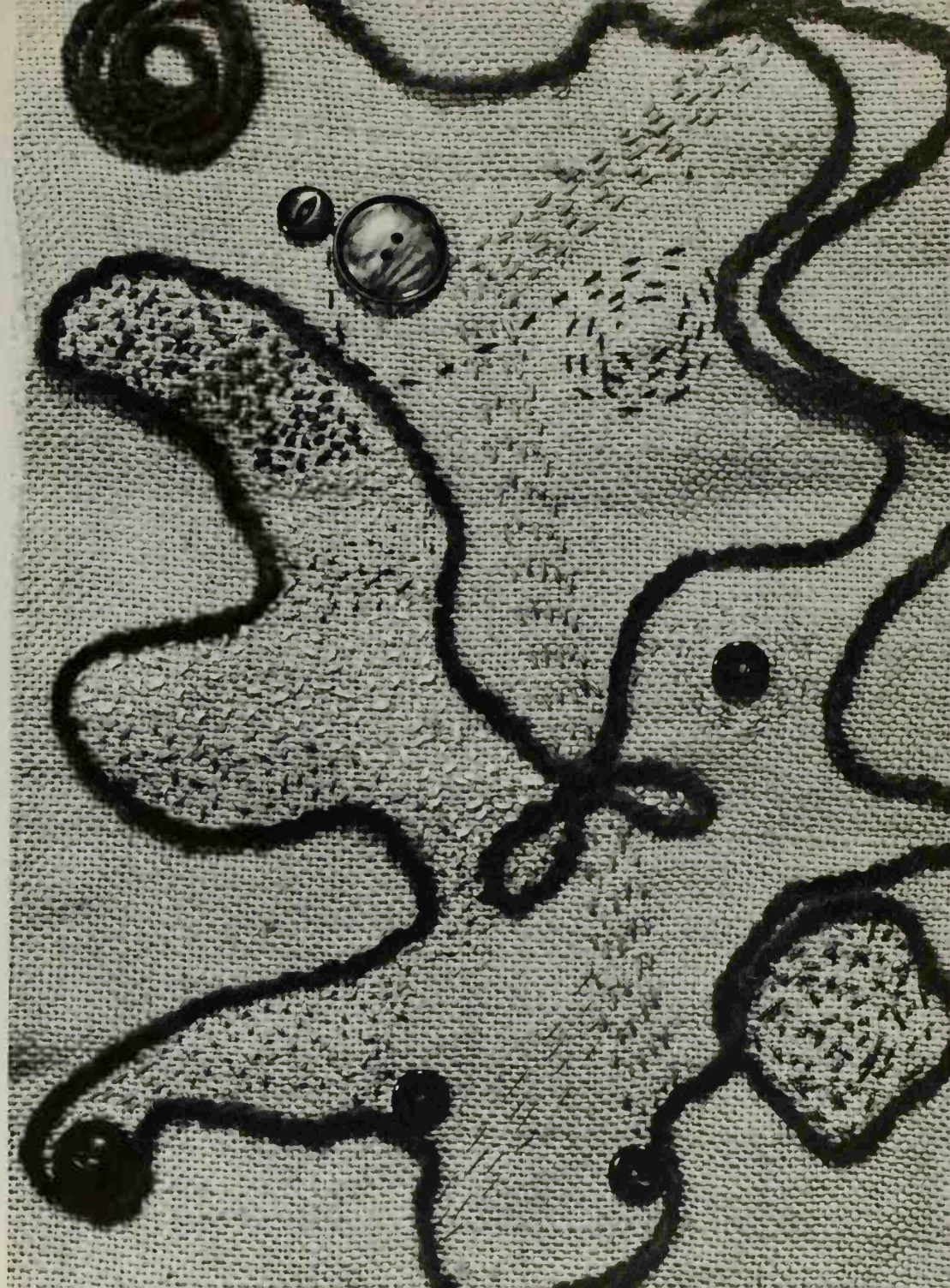
14 Brick filling stitch. Detail from a cope de-
signed by architect George Pace, embroidered
by Mrs Ozane for Padgate church, Warrington,
Lancashire

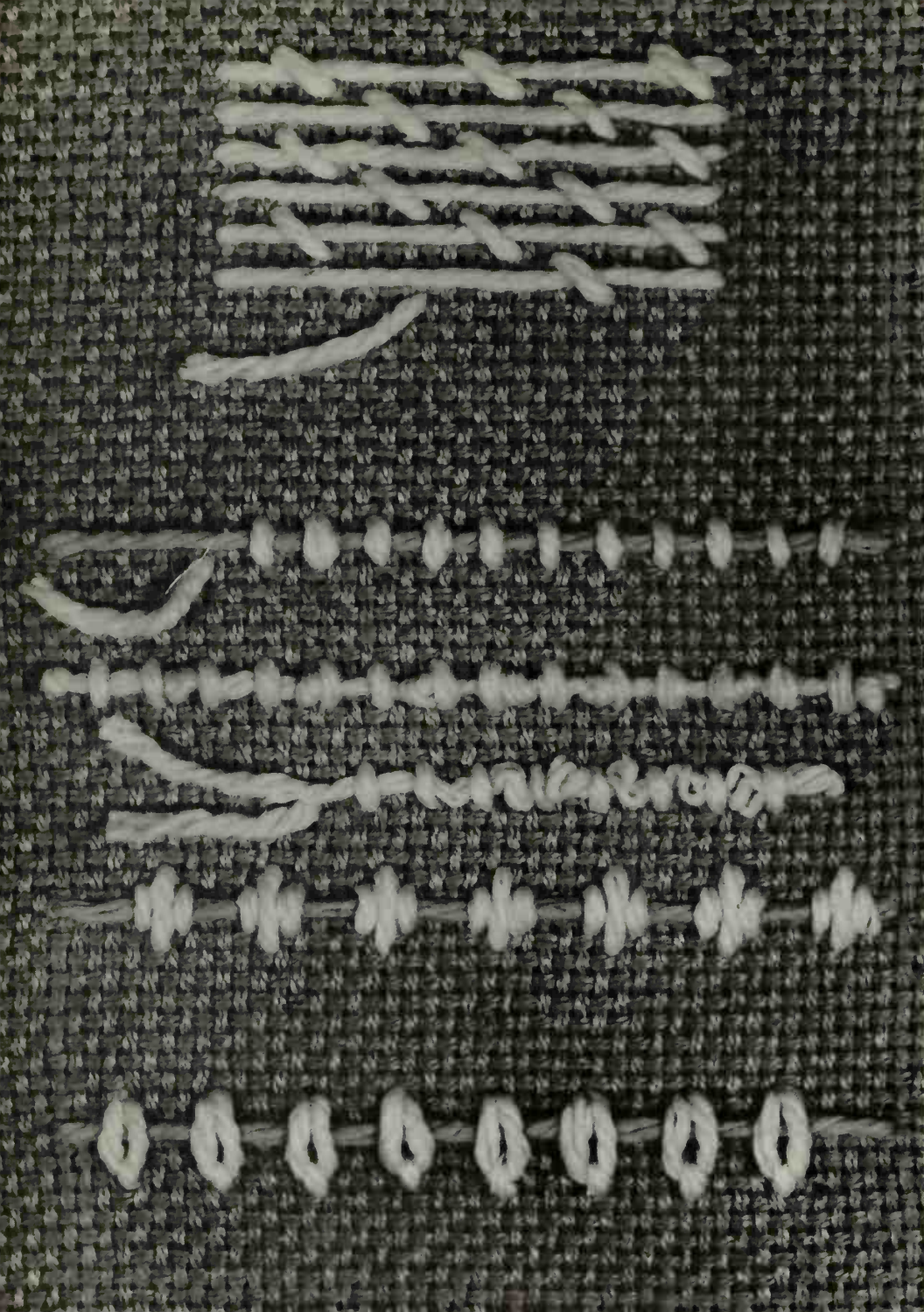


15 Running stitch, also herringbone stitch.
Detail from a white open-work panel 24" × 17"
by Louise Whitehurst

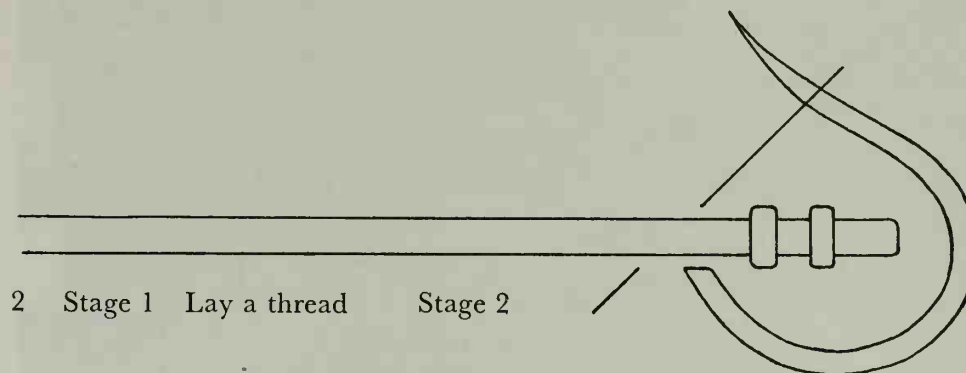
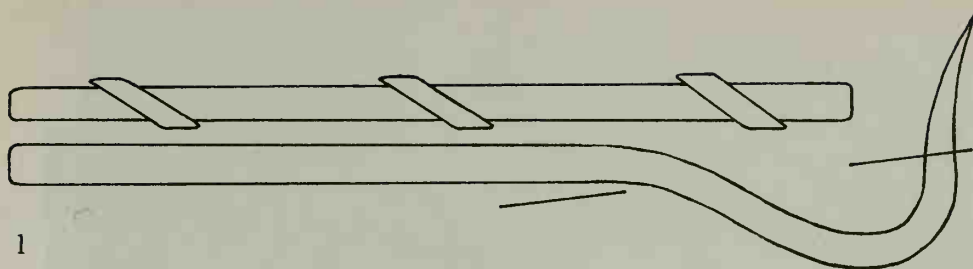
Opposite

16 Running stitch, seeding, also couching and
the introduction of buttons. Detail from a
sampler 18" × 11" by Katie Benn

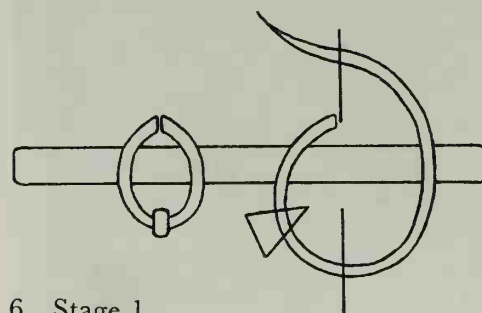




- 17 a Couching, bokara
b Couching
c Couching, thread knotted
d Couching, thread unravelled
e Couching, variation
f Couching, single chain stitch

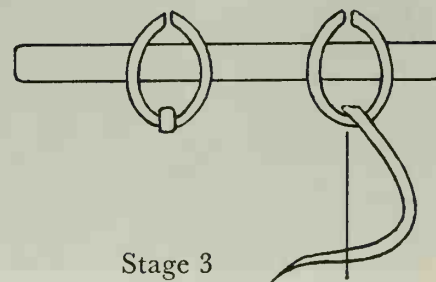


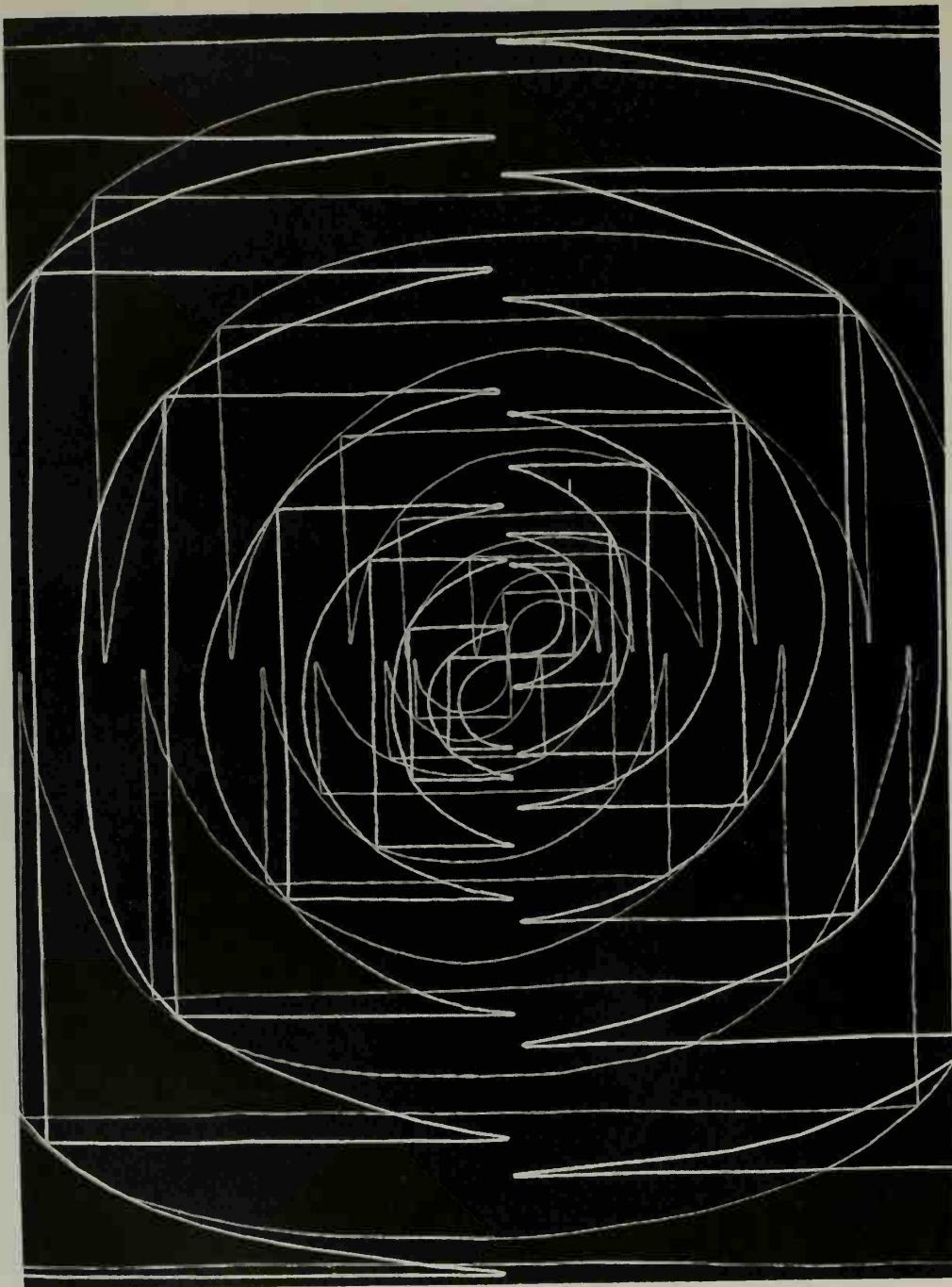
- 3 Long thread knotted before line is couched down
- 4 Long thread unravelled before line is couched down
- 5 A simple example of the variations which can result from stitch 2



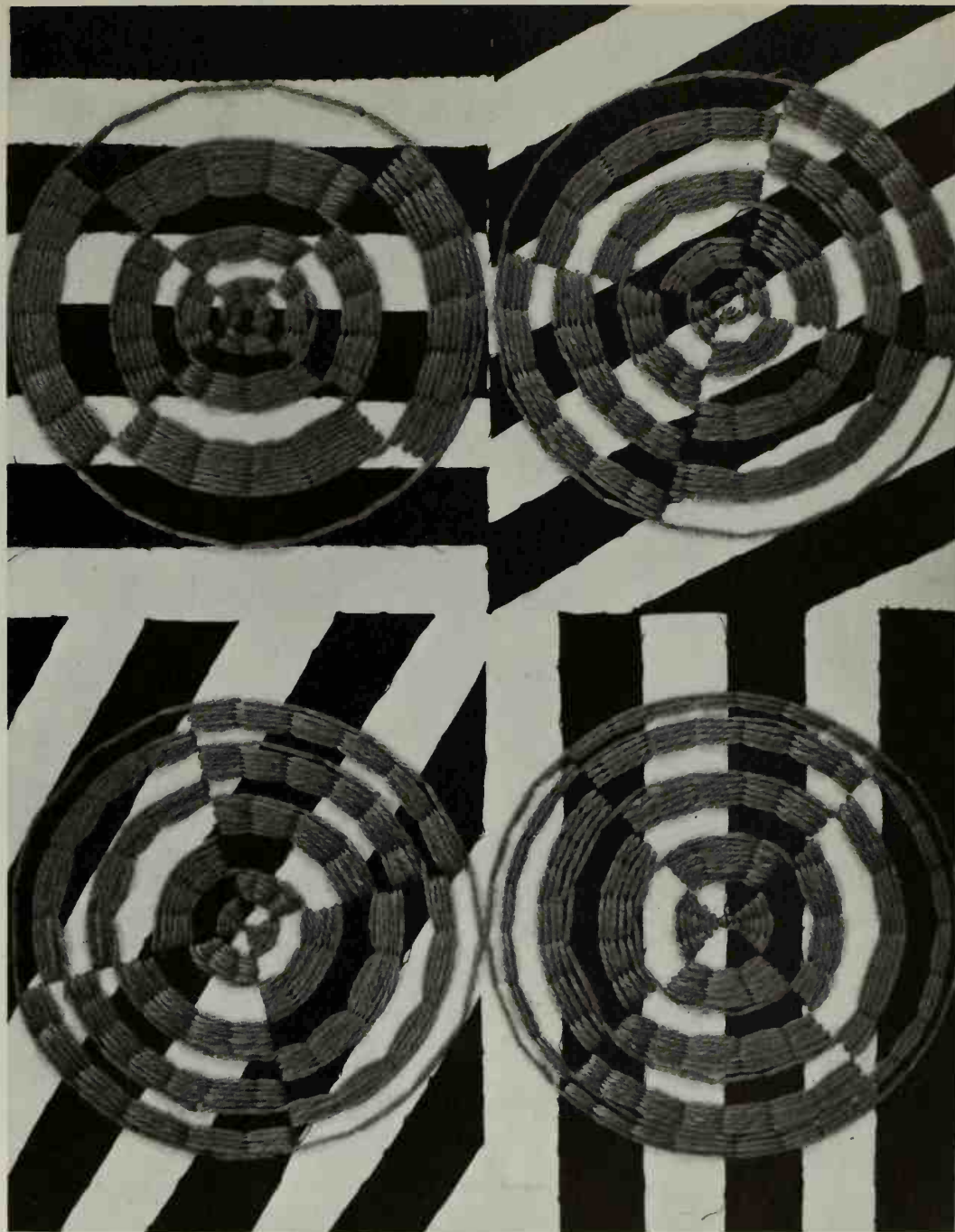
Lay a thread

Stage 2

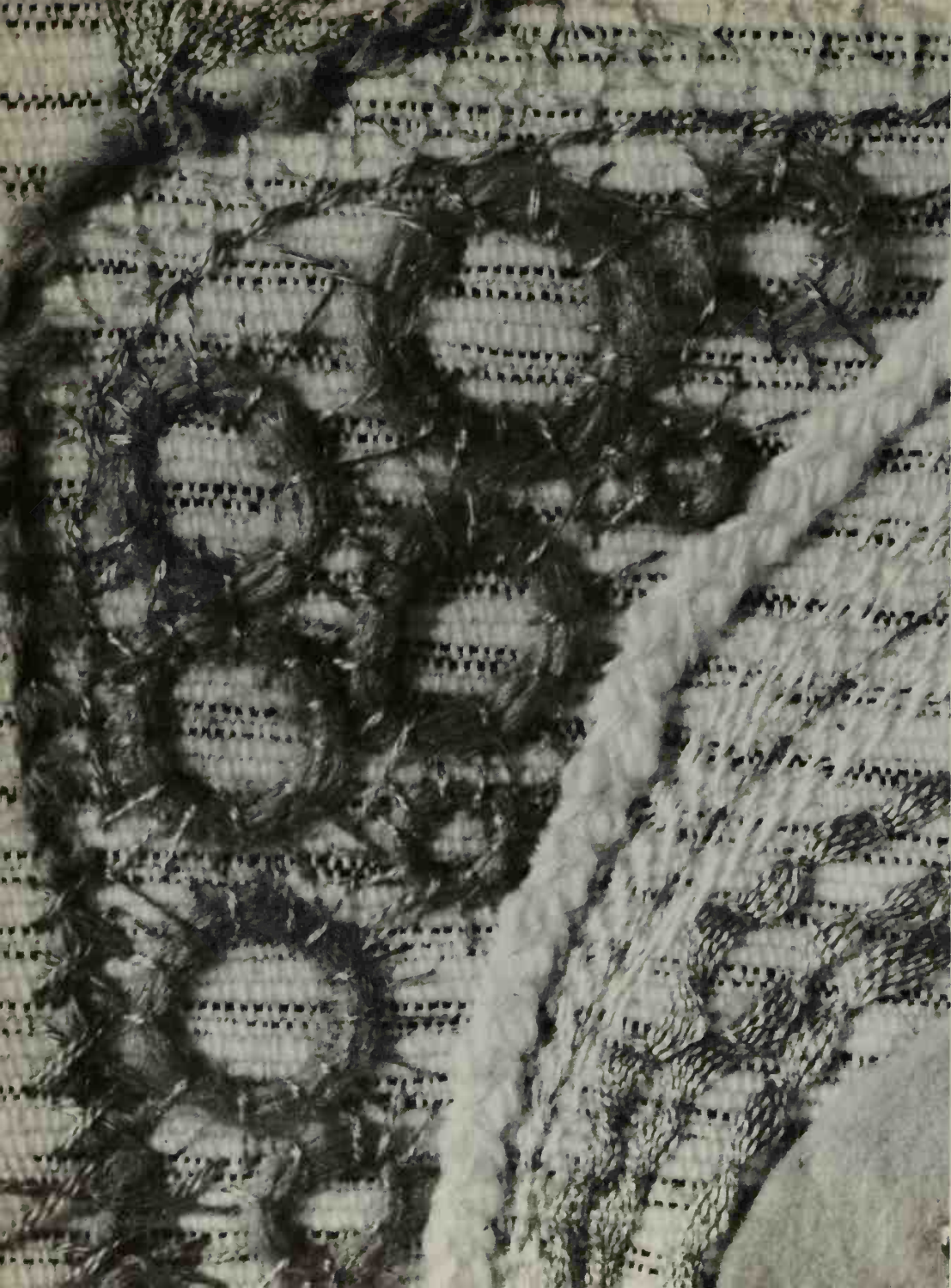


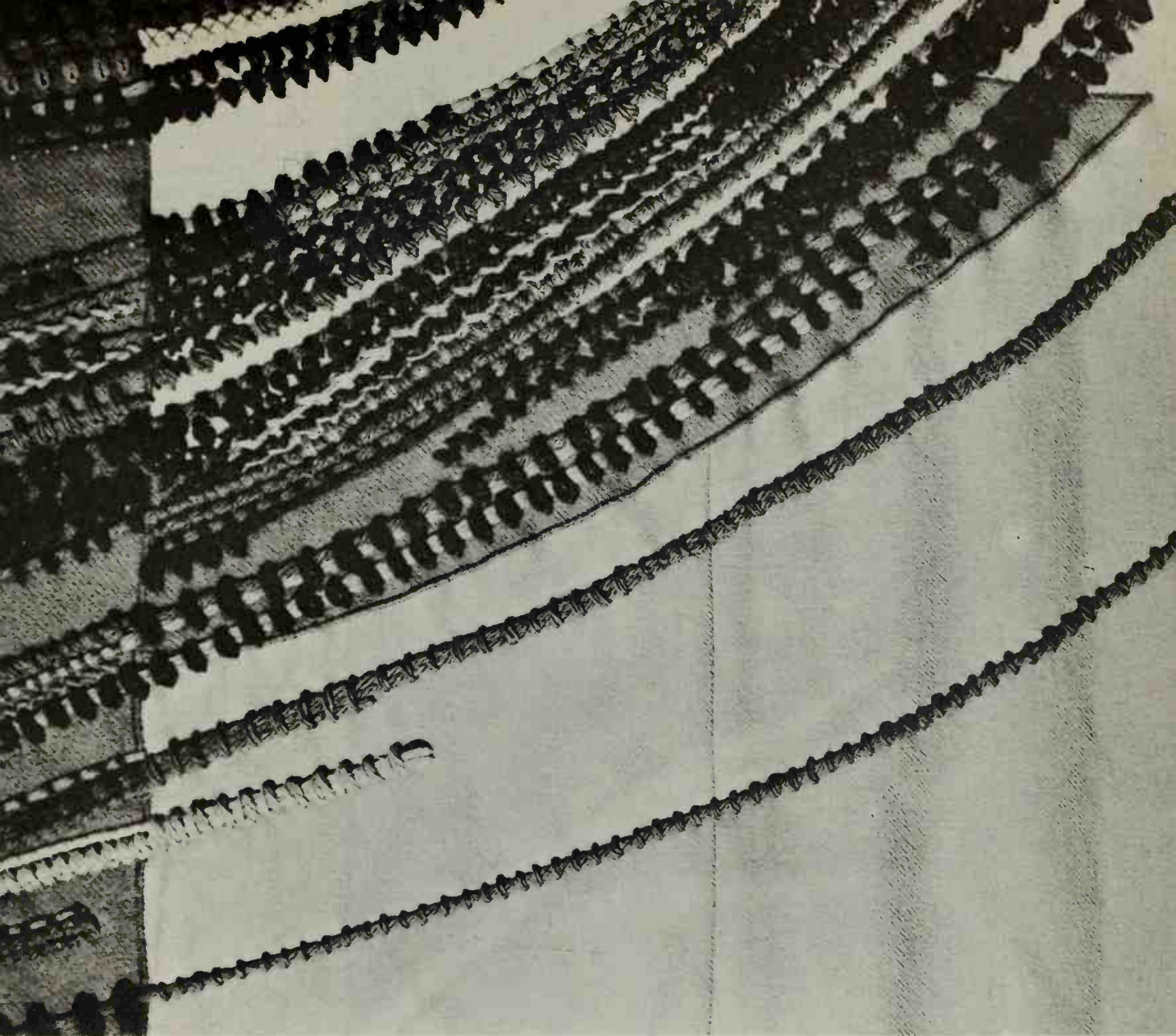


18 Couching. Detail from a panel 32" x 32"
by Sheila Beatty



19 Couching. Detail from a panel 16" x 12"
by Sheila Beatty





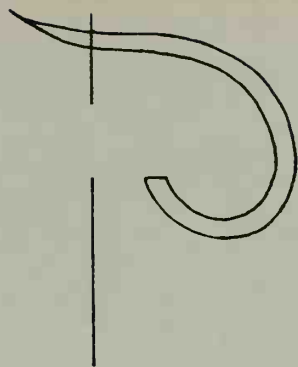
Opposite

20 Couching, also couching herringbone. Detail from a sampler 9" × 6½" by Wendy Lees

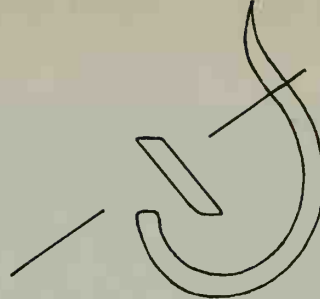
21 Couching, chain stitch single, also couching herringbone. Detail from a hanging 16' × 9' by Anne Butler for Lownsley Green Methodist Church, Derbyshire



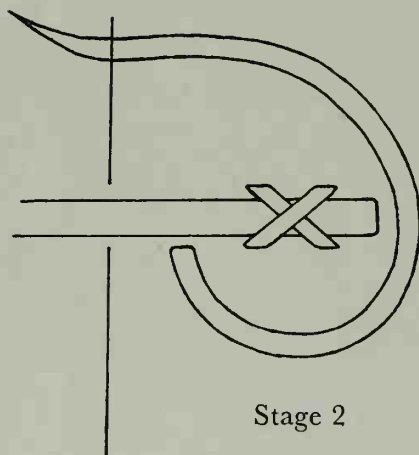
- 22 a Cross stitch
b Cross stitch, couching
c Cross stitch, couching
variation
d Thorn stitch
e Ermine filling stitch



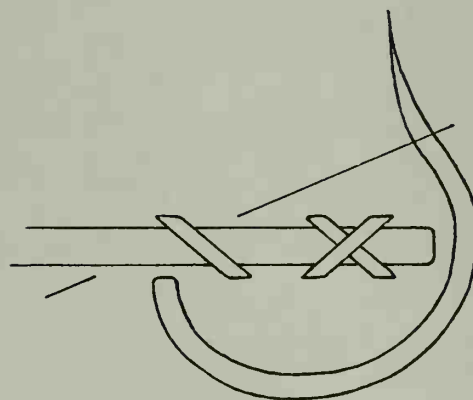
1 Stage 1



Stage 2



Stage 2



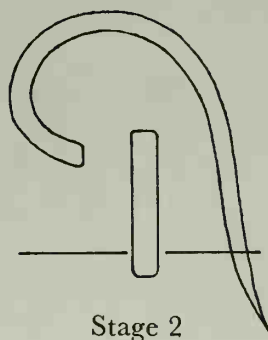
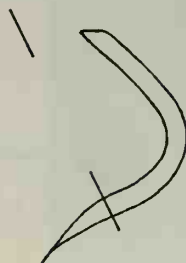
Stage 3

2 Stage 1 Lay a thread

3 The same as stitch 2, except the cross is shown smaller

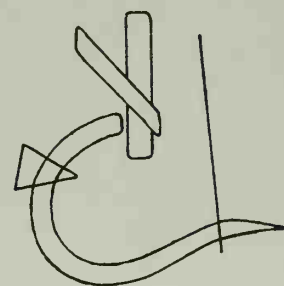
4 The cross exaggerated to make a thorn stitch

5 Stage 1



Stage 2

Stage 3

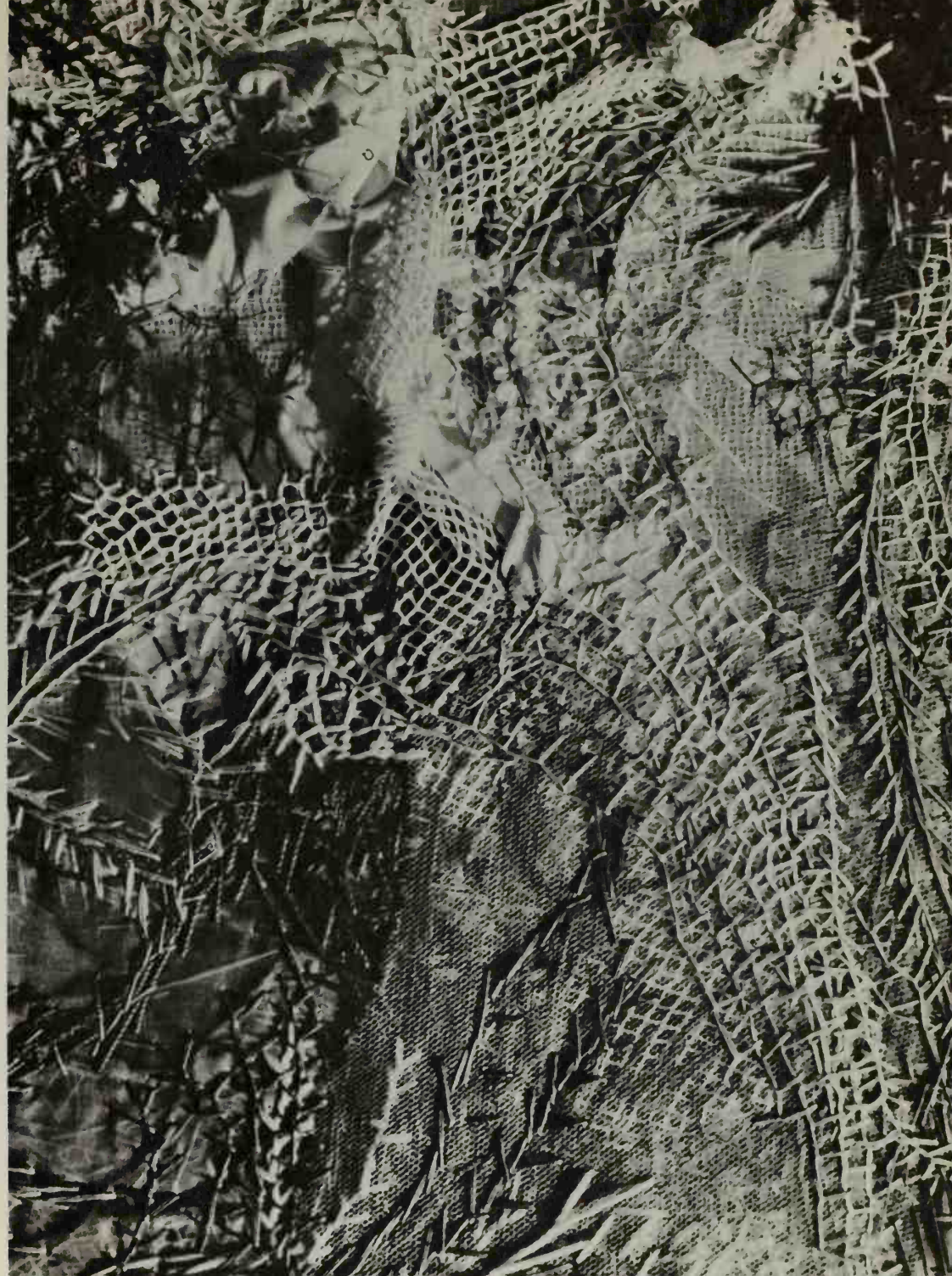




23 Cross stitch, also chain stitch single and stem stitch. Detail of a panel by Cath Goeting-Stultiëns, Holland, after a poem by Jacques Prévert *Les Étranges Étrangers*

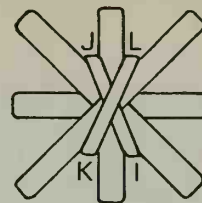
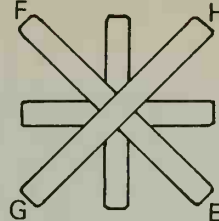
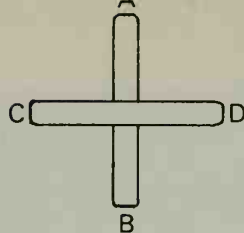
Opposite

24 Thorn stitch, also buttonhole stitch. Detail from *A Deep Sea Place* 24" x 18" on white wool by Nik Krevitsky, USA

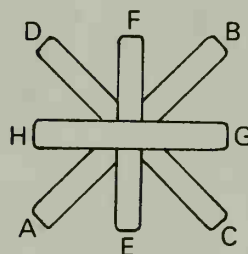




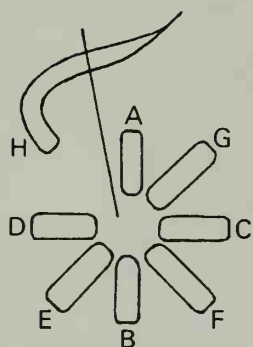
- 25 a Star filling stitch
- b Cross stitch, double
- c Woven wheel basis (star stitch)
- d Woven wheels, 3 types



- 1 Bring the needle up at A, down at B, up at C, and so on



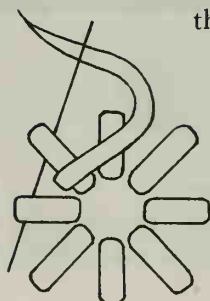
- 2 Bring the needle up at A, down at B, up at C, and so on



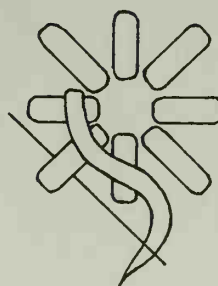
3 Basis for woven wheels

Bring the needle up at the letter and put down in the centre.
Stitch 2 may also be used as a basis

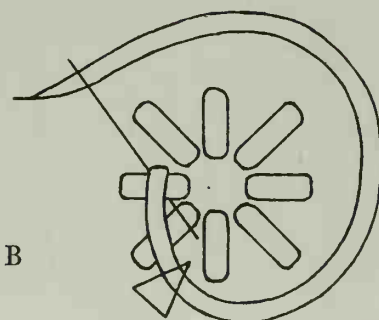
- 4 Three woven wheel variations; thread is not through the fabric



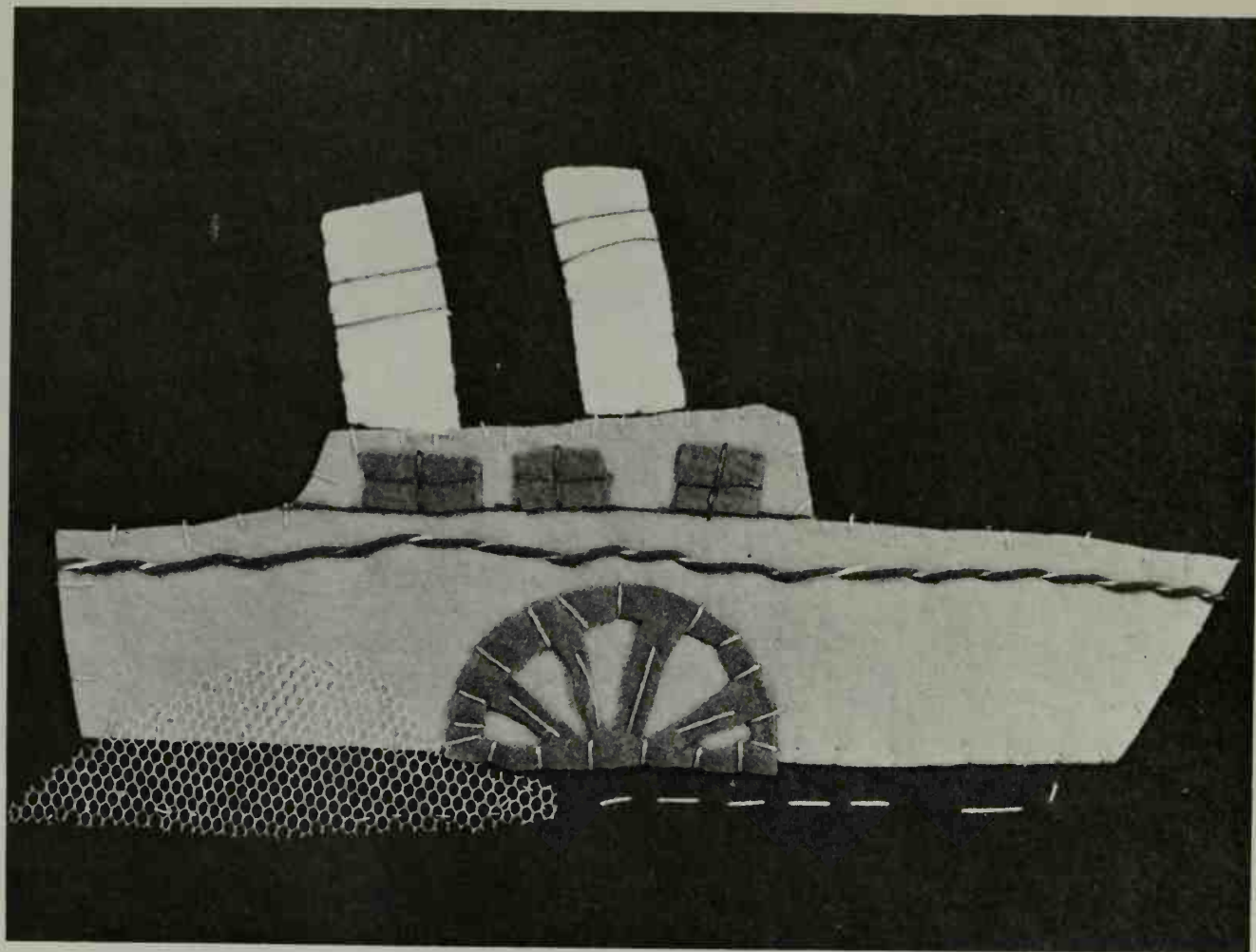
A



B

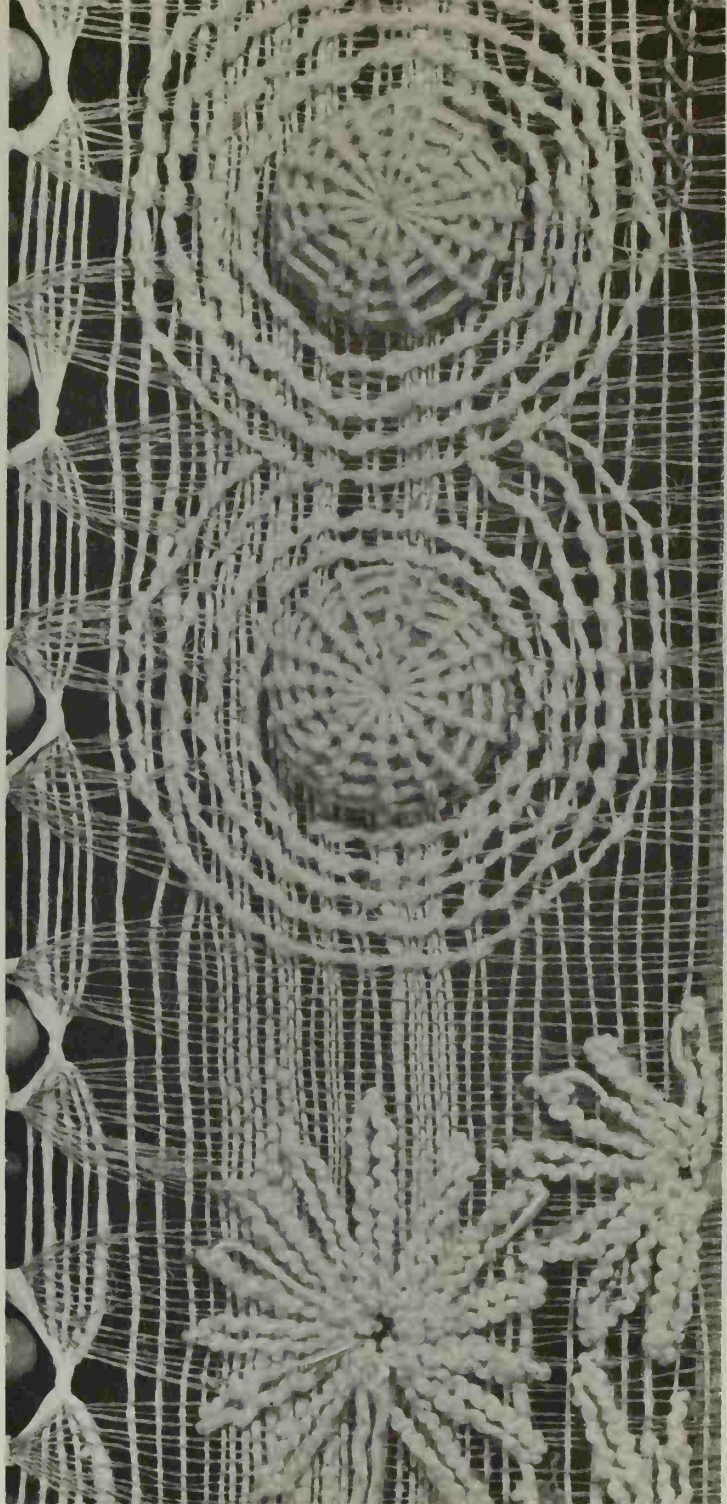


C



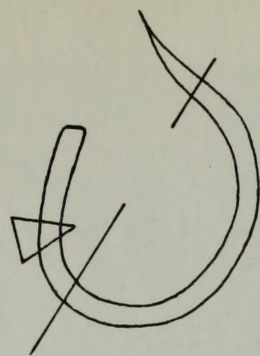
26 Half-star filling stitch, also running stitch and running stitch threaded. Motif 6" x 10" on tea cosy by child

Opposite
27 Woven wheels, also chain stitch twisted. Detail from a panel 24" x 17" by Louise Whitehurst

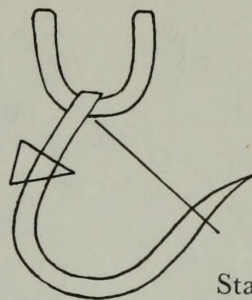




- 28 a Fly stitch, single
b Fly stitch, couching
c Wheat-ear stitch
d Tête-de-boeuf filling
stitch

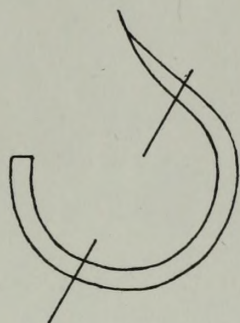


1 Stage 1

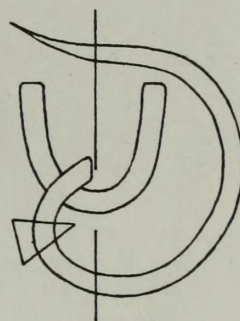


Stage 2

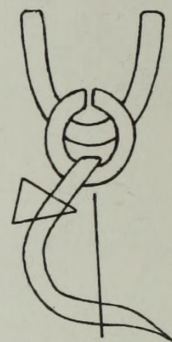
2 Couching, with a fly stitch single



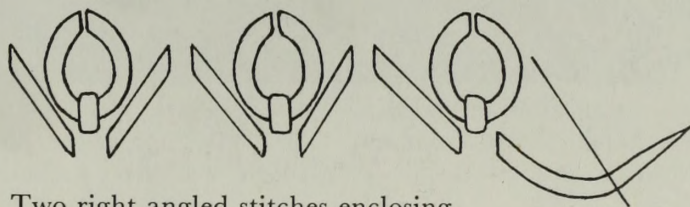
3 Stage 1



Stage 2 Down the same hole



Stage 3



4 Two right angled stitches enclosing a chain stitch

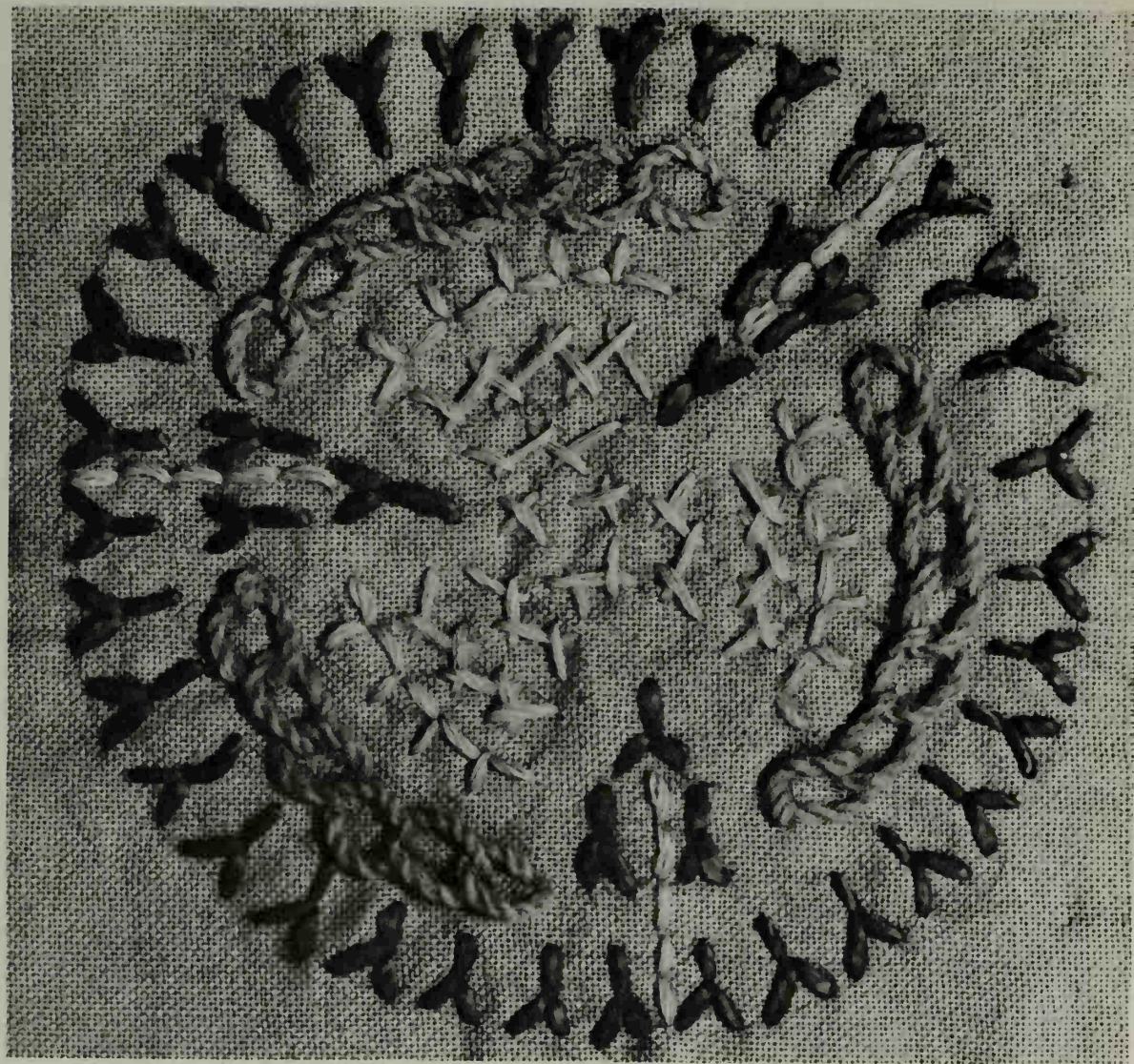


29 Fly stitch single, also back stitch threaded, chain stitch and french knots. Detail from a sampler 14" x 12" by Maureen Hollywood

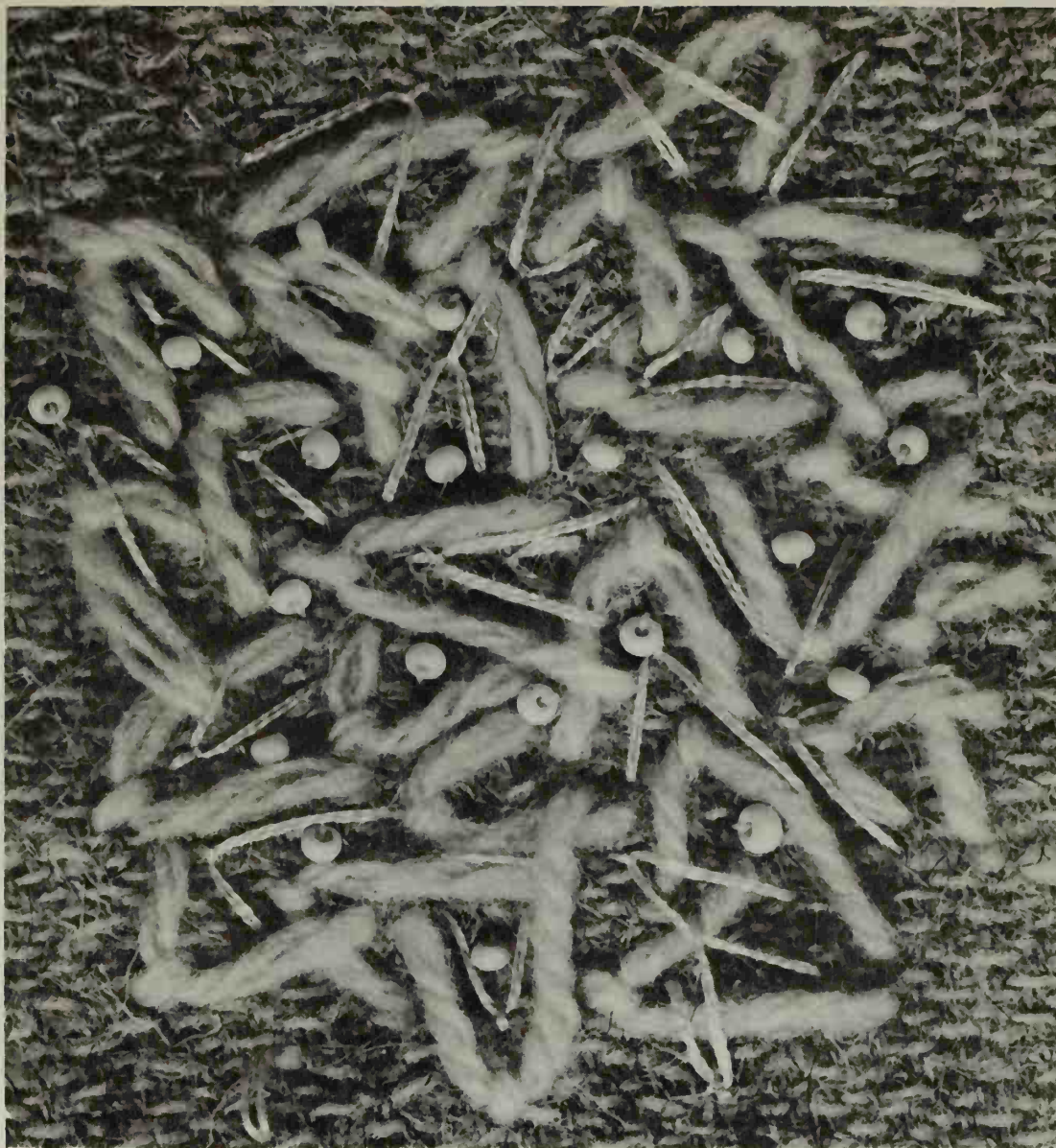
Opposite

30 Fly stitch single; also running stitch, chain stitch twisted, couching, chain stitch single, cretan stitch, french knots and chain band raised. Detail from a panel by Ioné Dorrington

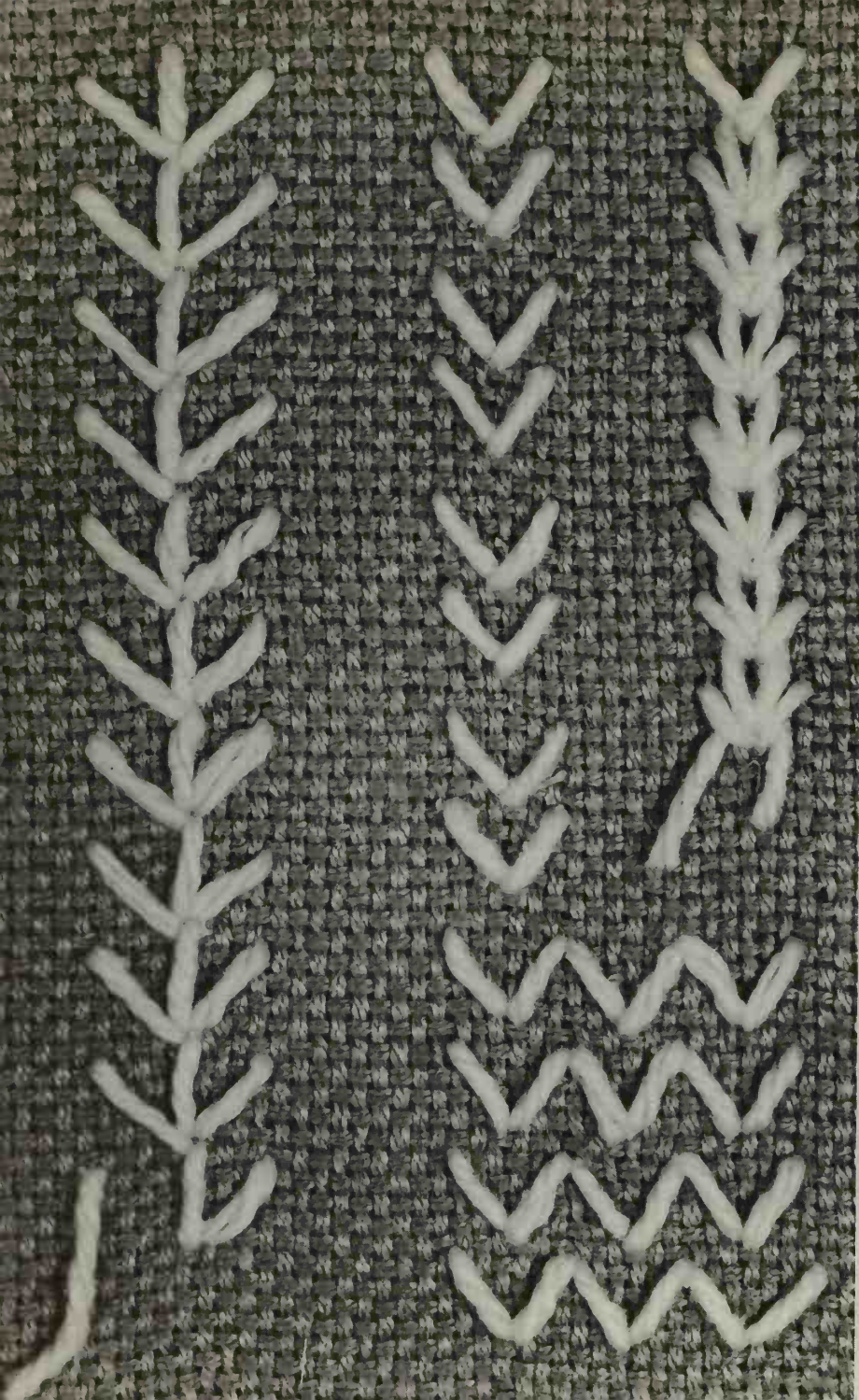




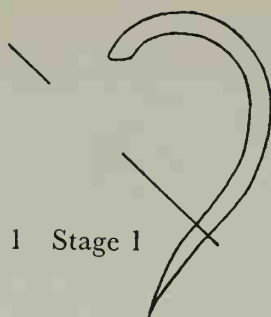
31 Fly stitch single, also herringbone stitch, chain stitch broad, buttonhole stitch and back stitch. Sampler 8" x 8" by Valerie Castello



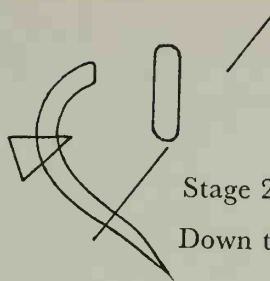
32 Fly stitch single, also beads. Detail from a sampler $6\frac{1}{2}'' \times 6''$ by Wendy Lees



- 33 a Fern stitch
b Arrowhead stitch
c Wheat-ear stitch

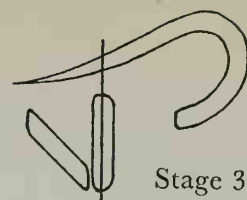


1 Stage 1



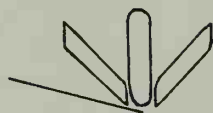
Stage 2

Down the same hole



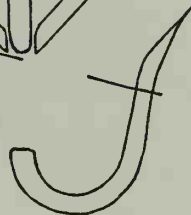
Stage 3

Down the same hole



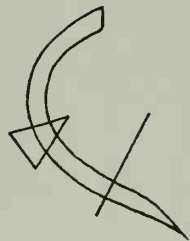
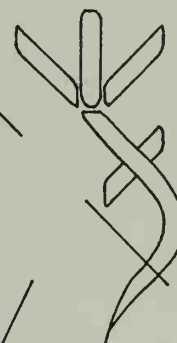
Stage 4

Up the same hole

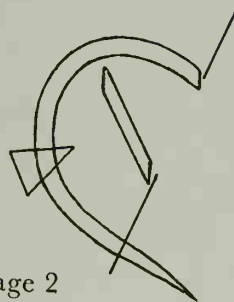


Stage 5

Down the same hole

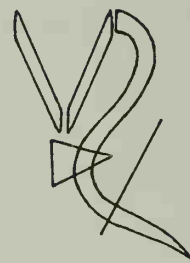


2 Stage 1



Stage 2

Down and up the same hole



Stage 3

Stage 4

Down the same hole

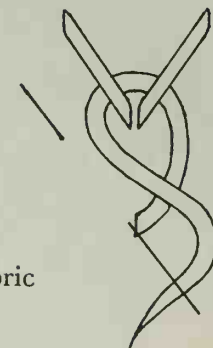
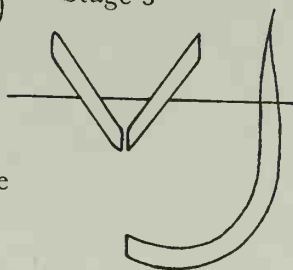
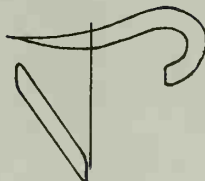
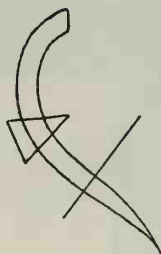
3 Stage 1

Stage 2

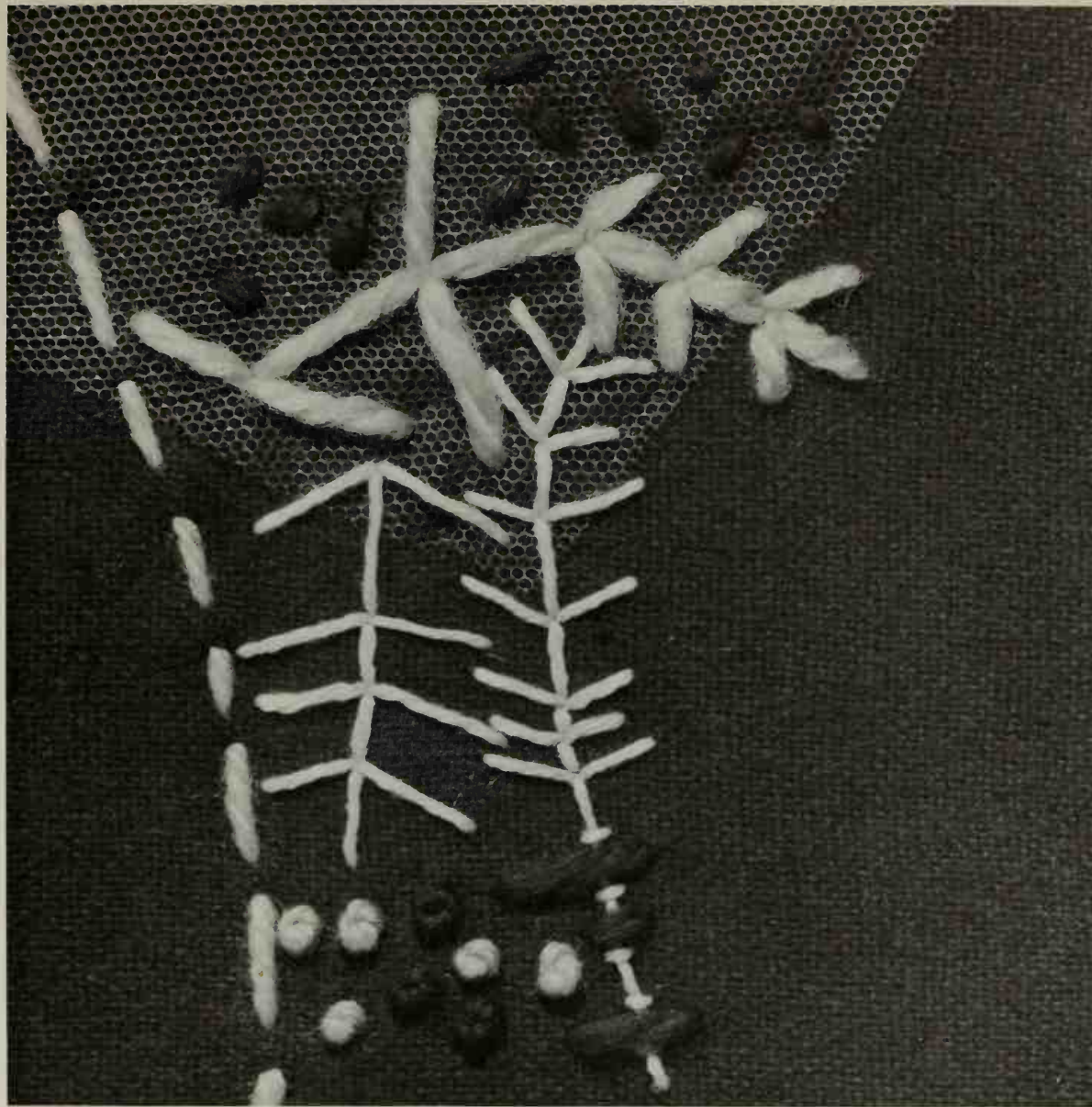
Stage 3

Down the same hole

Thread not through the fabric



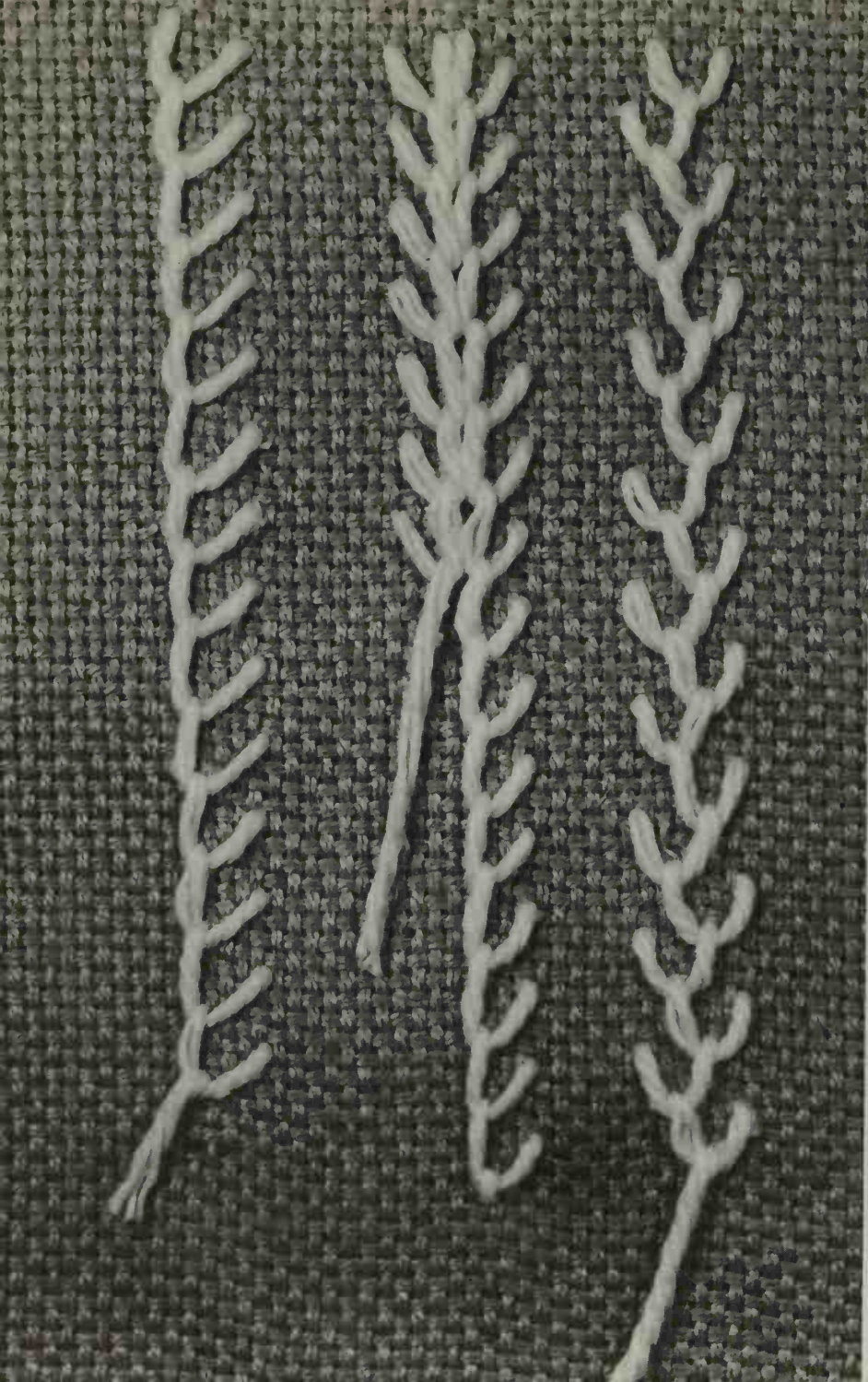




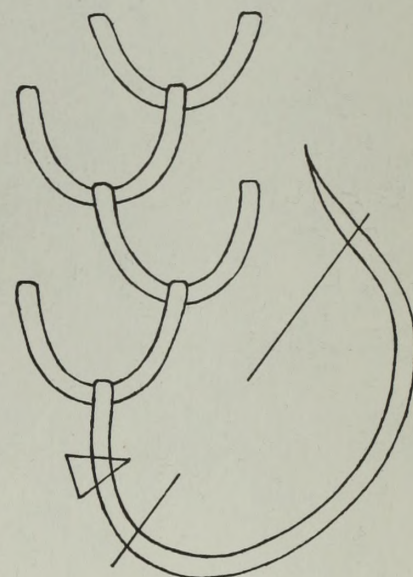
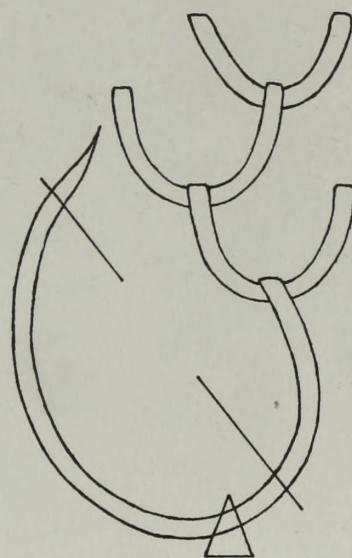
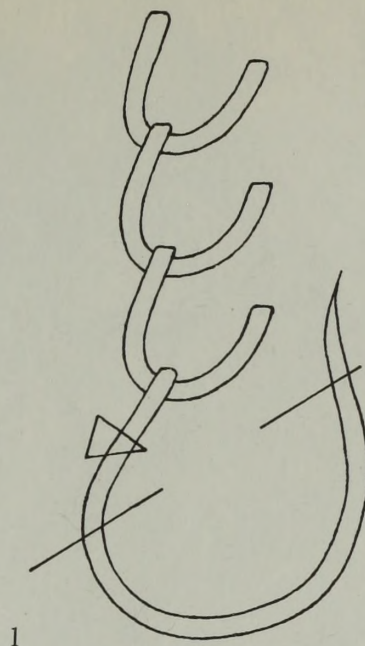
Opposite

34 Wheat-ear stitch, also cross stitch, herring-bone stitch, running stitch threaded. Detail from a sampler 14" x 12" by Maureen Hollywood

35 Fern stitch, also seeding, french knots and running stitch. Detail from a sampler



36 a, b Feather stitch, open
c Feather stitch

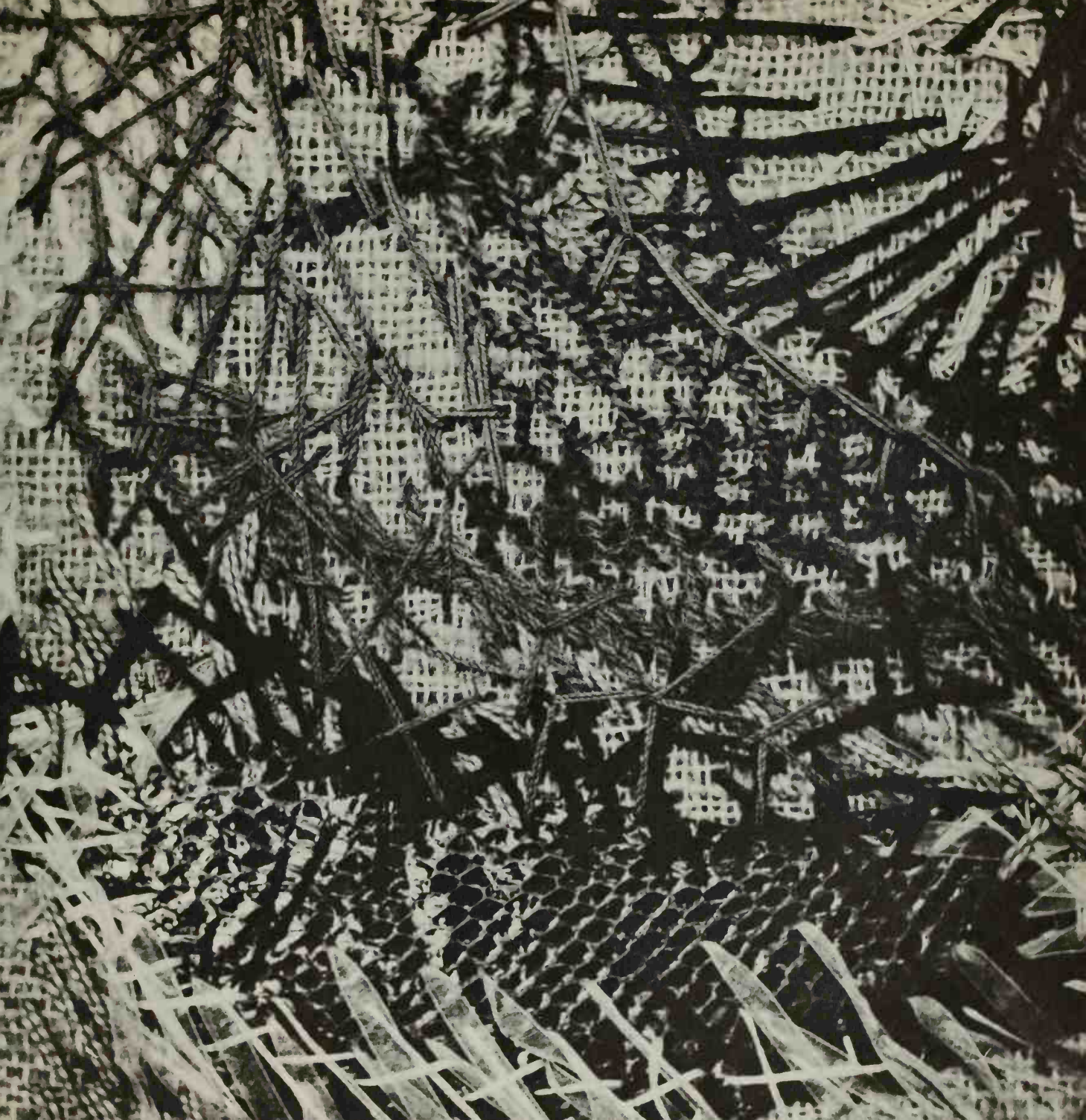




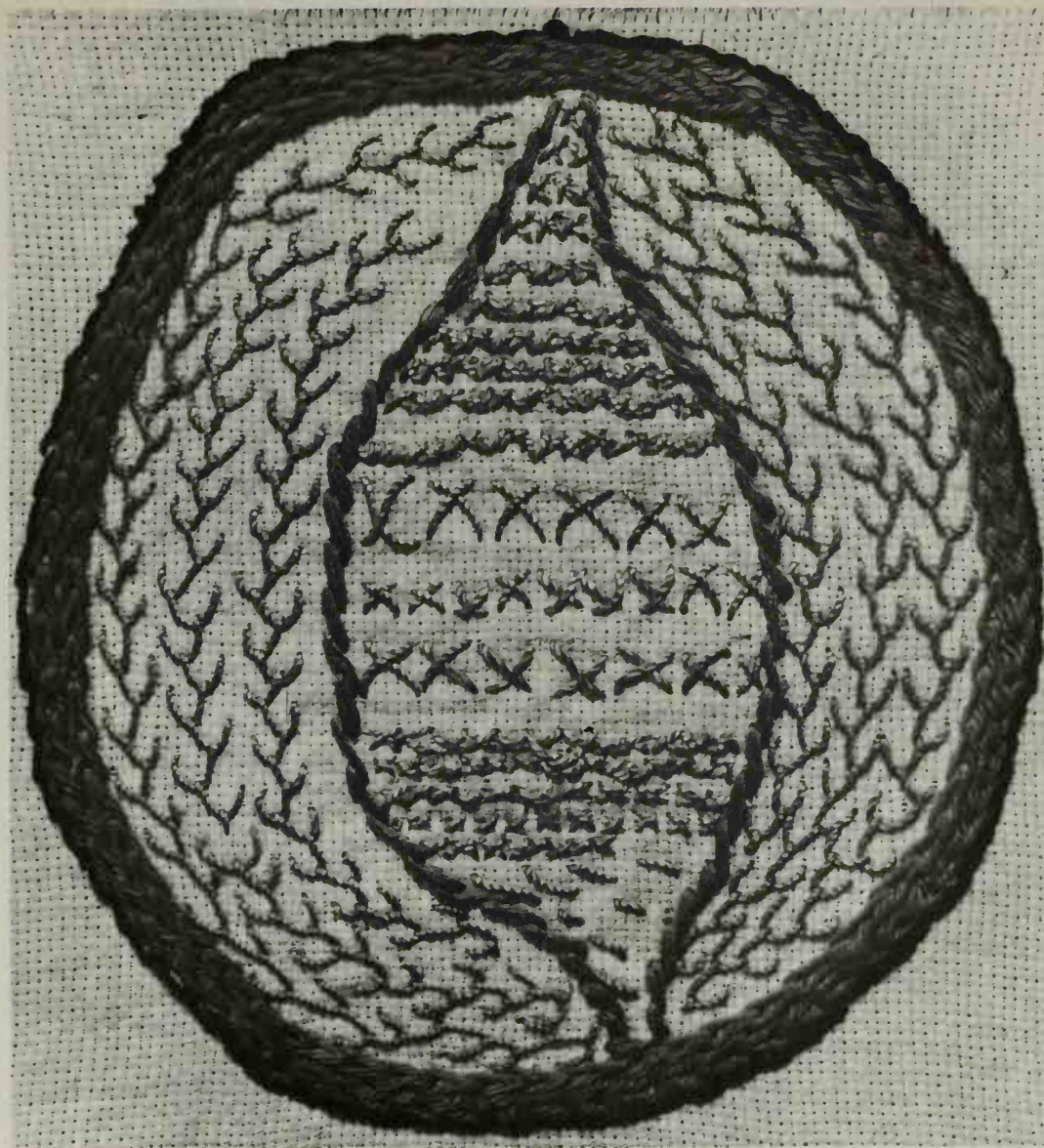
37 Feather stitch, wheat-ear stitch, also thorn stitch and cretan stitch. Detail from a panel by Ioné Dorrington

Opposite

38 Feather stitch open, also herringbone stitch and button-hole stitch. Detail of a panel *Walk with a Cobra* by Nik Kre-vitsky, USA



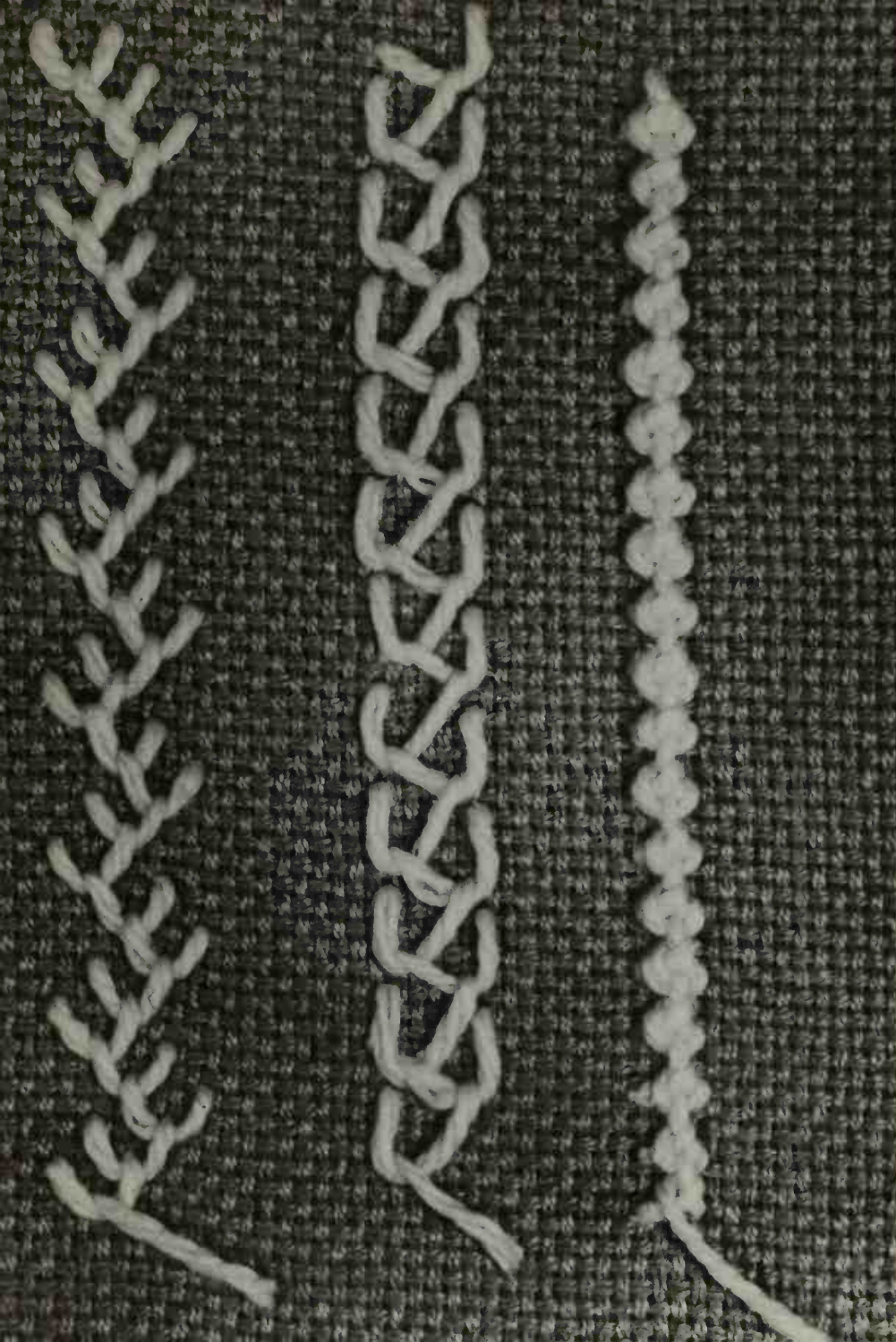




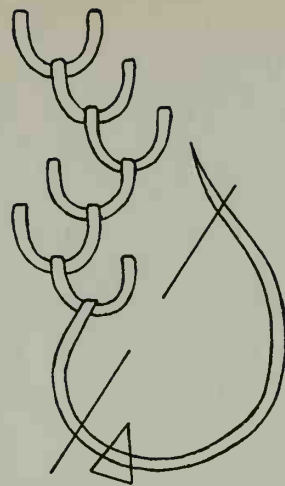
Opposite

39 Feather stitch, also couching and seeding.
Detail from a small sampler 12"×11" piece of
work by Jane Barker

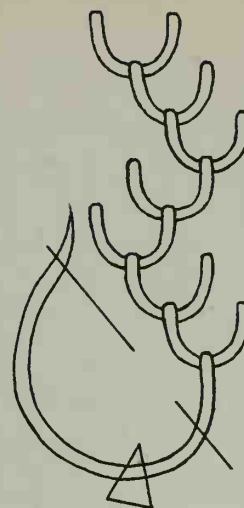
40 Feather stitch, also stem stitch, chain stitch
and cross stitch by Ann Sullivan, age 13



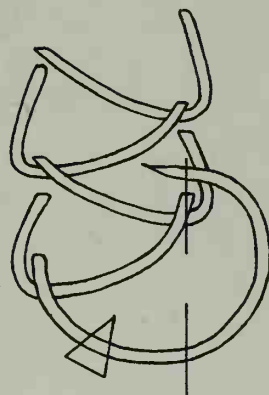
- 41 a Feather stitch, double
b Feather stitch, closed
c Knot stitch, double



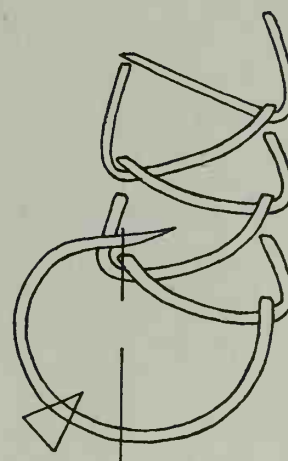
1 Stage 1



Stage 2



2 Stage 1

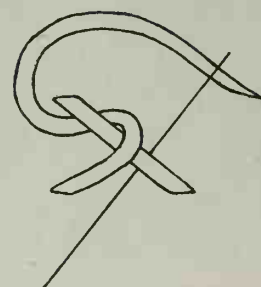
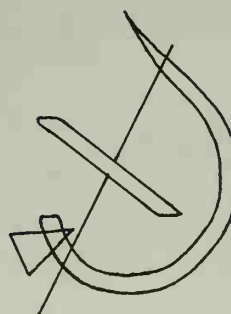
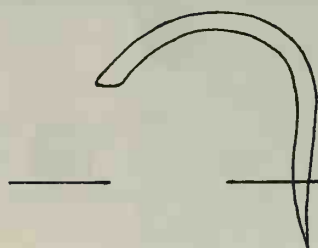


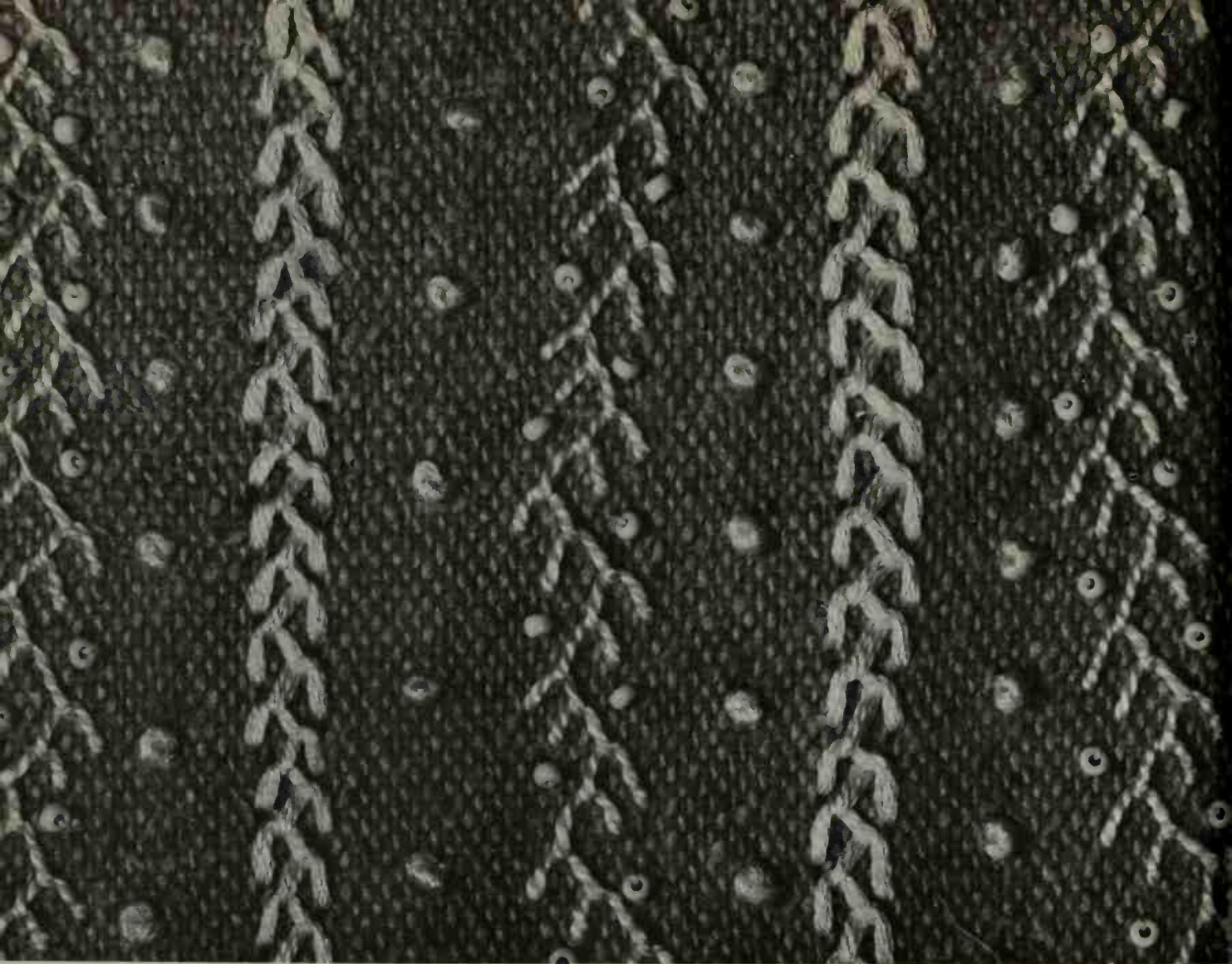
Stage 2

3 Stage 1

Stage 2 Thread not through the fabric

Stage 3

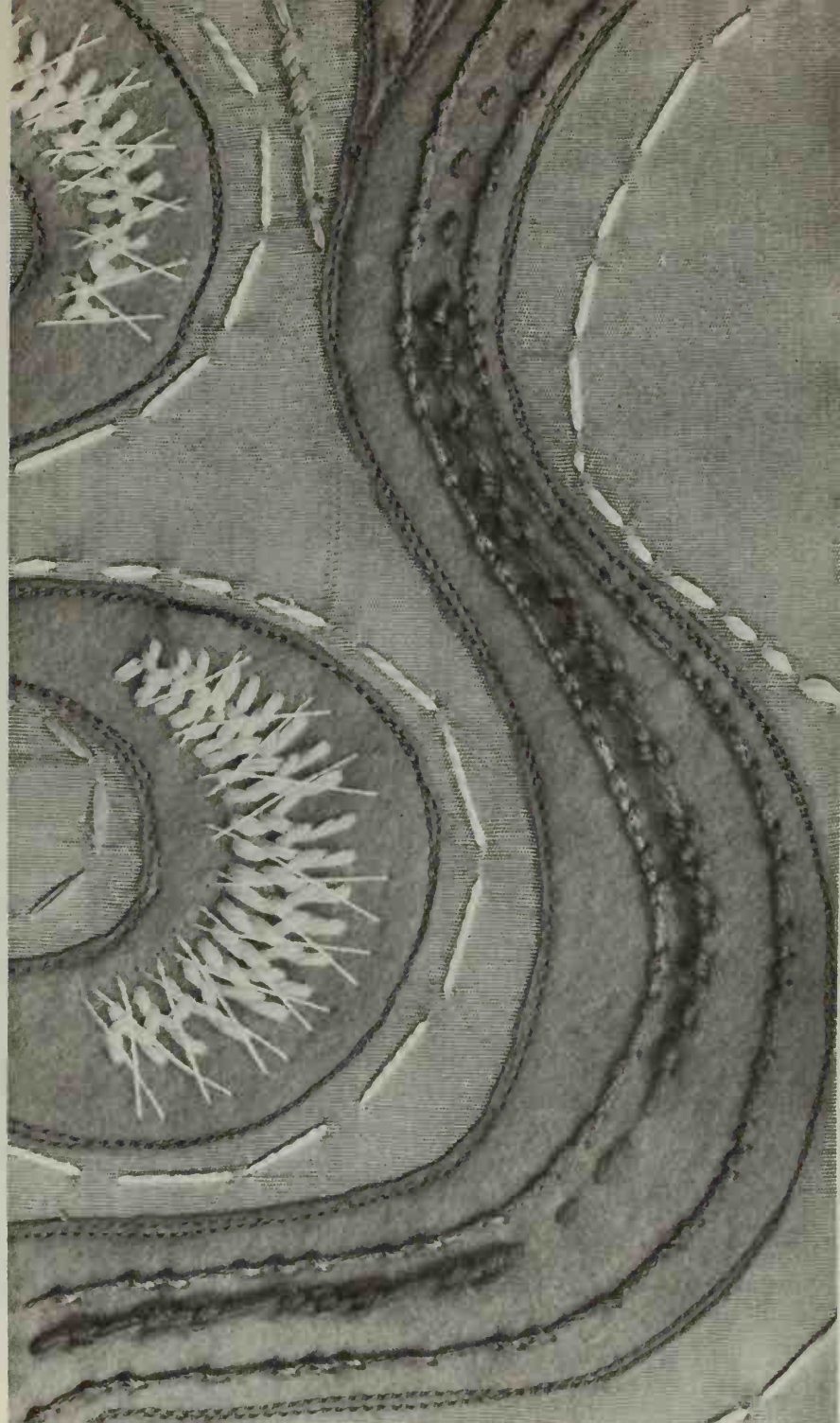




42 Feather stitch double, also feather stitch.
Detail from a small panel by Isabelle Chapman

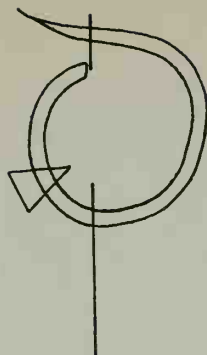
Opposite

43 Knot stitch double, also cretan stitch,
herringbone stitch, chain stitch twisted and
running stitch. Detail from a small panel by
Isabelle Chapman

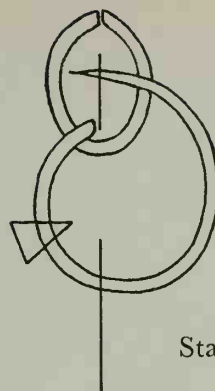




- 46 a Chain stitch
b Chain stitch, back stitched
c Chain stitch, whipped

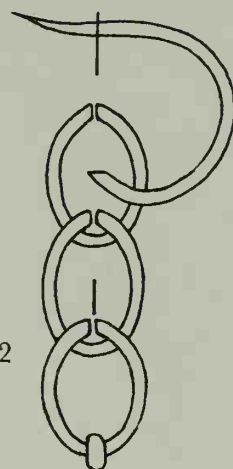


1 Stage 1 Down the same hole

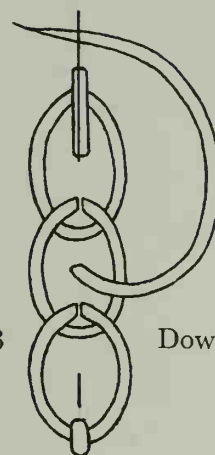


Stage 2 Down the same hole

2 Stage 1 = Stitch 1



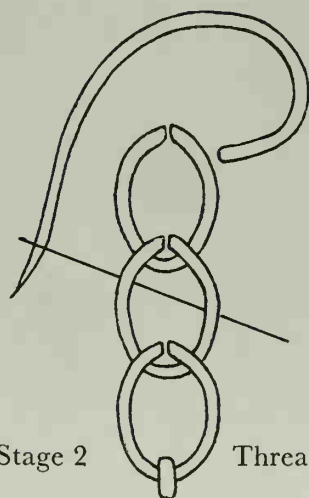
Stage 2



Stage 3

Down the same hole

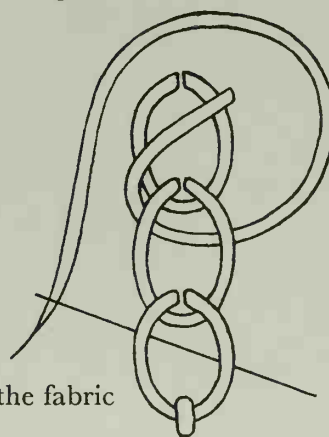
3 Stage 1 = Stitch 1

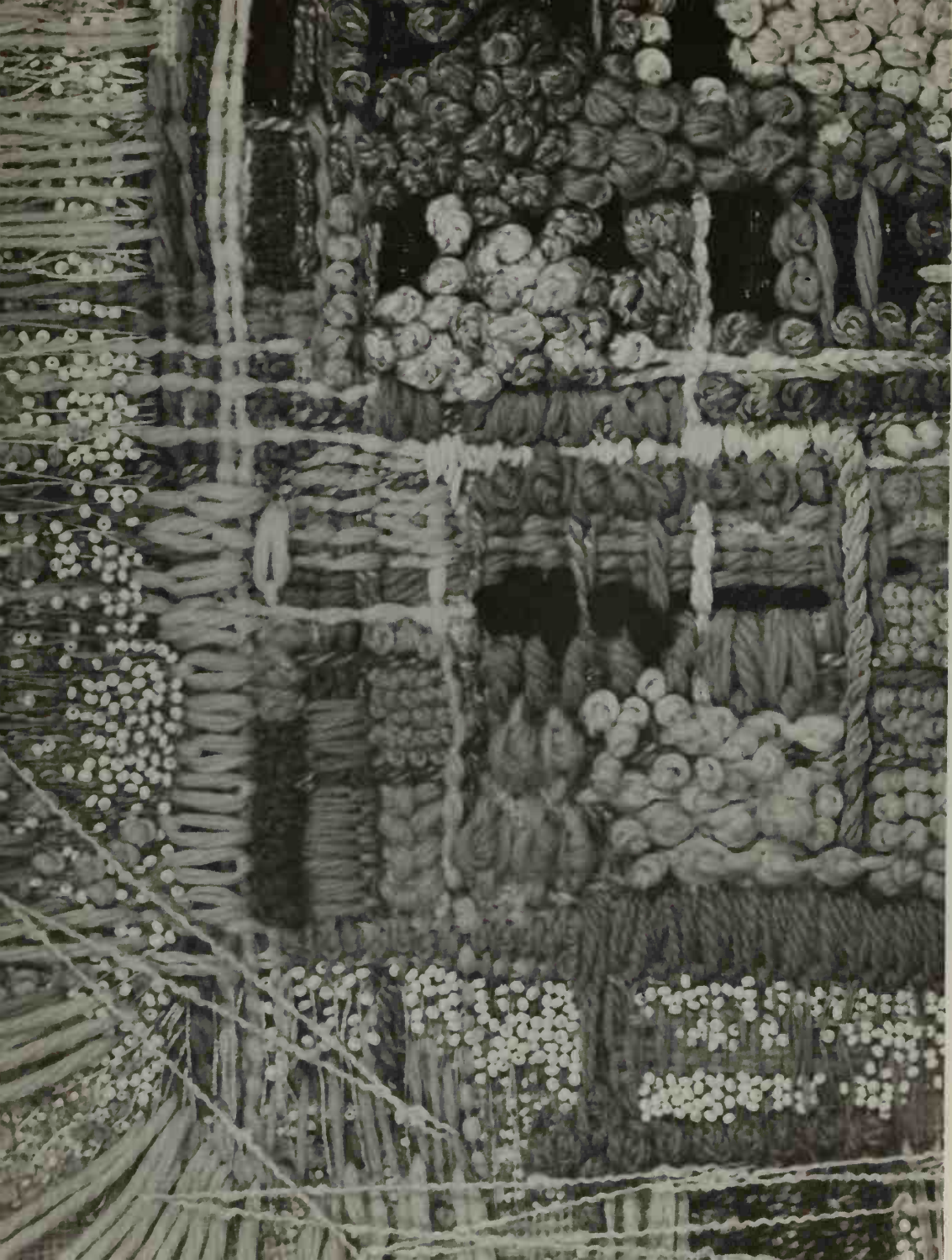


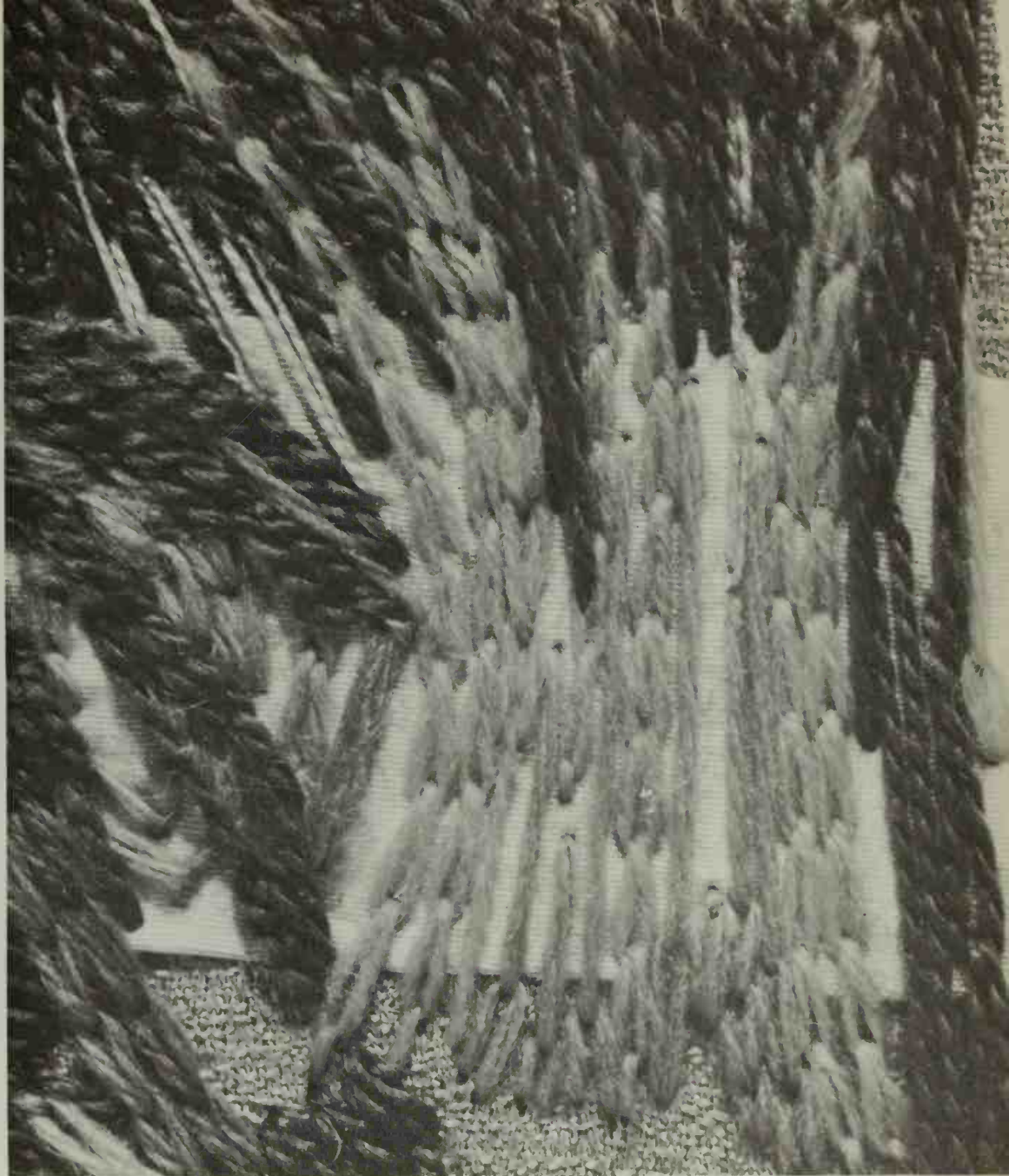
Stage 2

Thread not through the fabric

Stage 3 Thread not through the fabric







Opposite

44 Chain stitch single, also french knots, cable stitch knotted, couching and cretan stitch. Detail from a panel *Sunflower* by Brenda Holmes

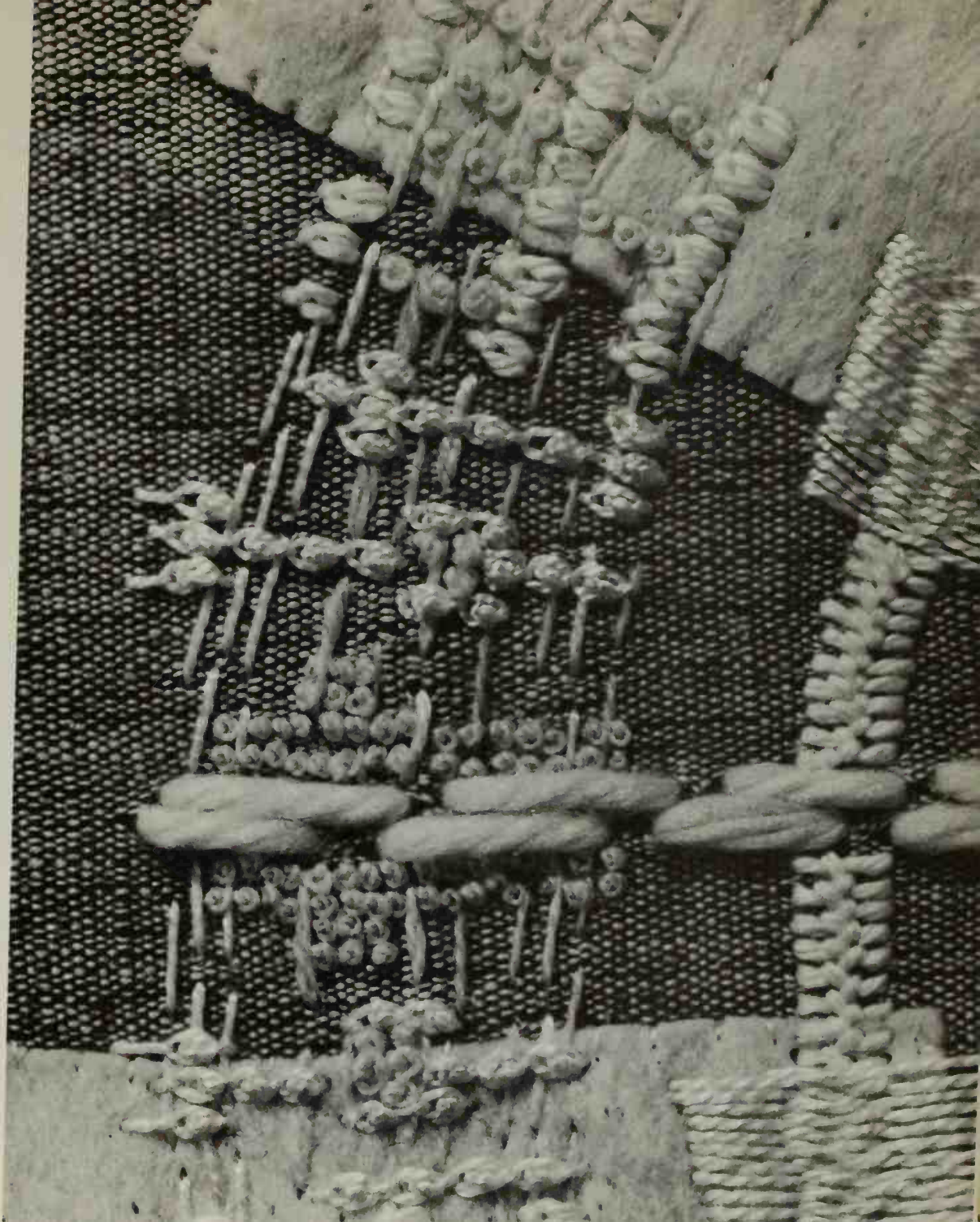
45 Chain stitch, also running stitch. Detail from a panel $18\frac{1}{2}'' \times 12\frac{1}{2}''$ by Diana Springall

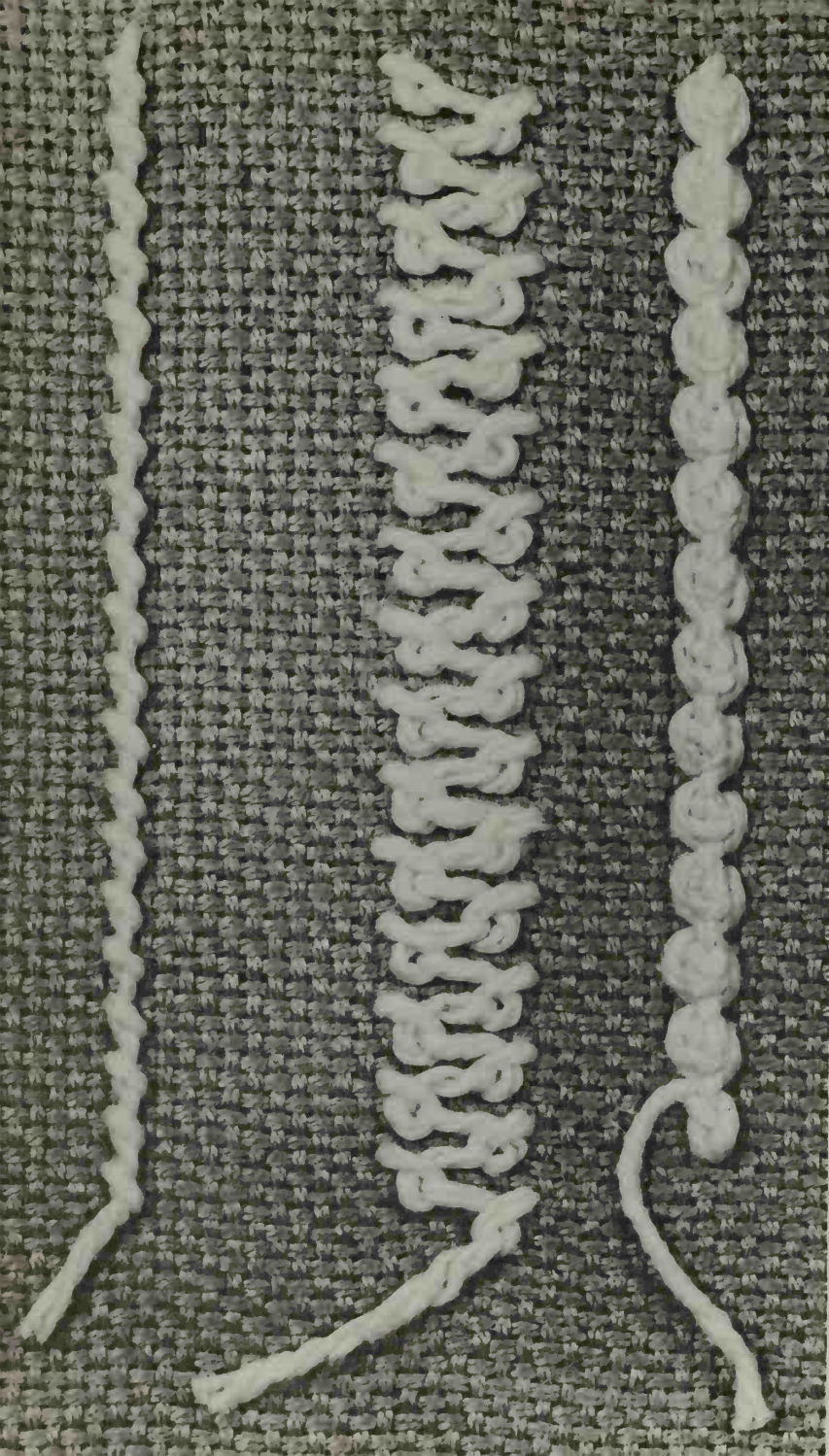


47 Chain stitch single, also cable stitch knotted, running stitch and french knots. Detail from a panel 23" x 25" by Gloria Cook

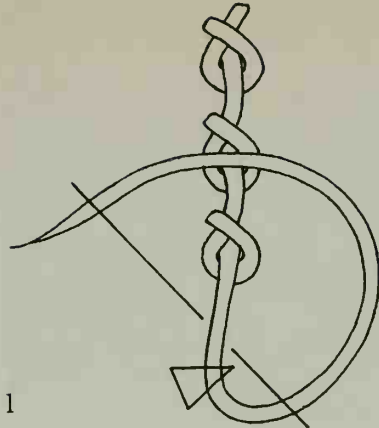
Opposite

48 Chain stitch, cretan stitch, also french knots and running stitch. Detail from a panel 23" x 25" by Gloria Cook

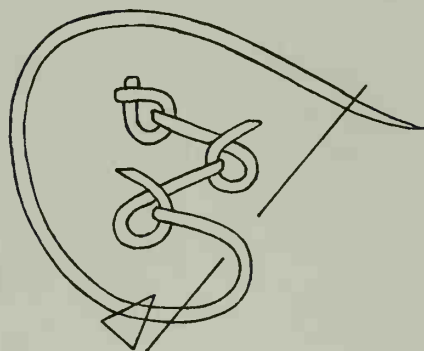




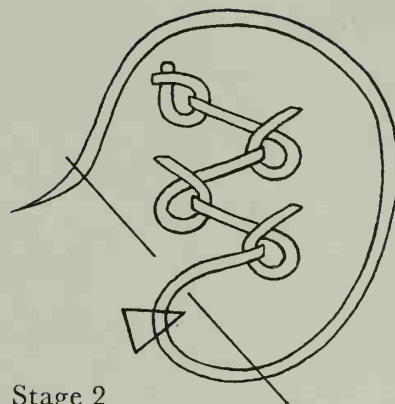
- 49 a Chain stitch, twisted
b Coral stitch, zigzag
c Cable stitch, knotted



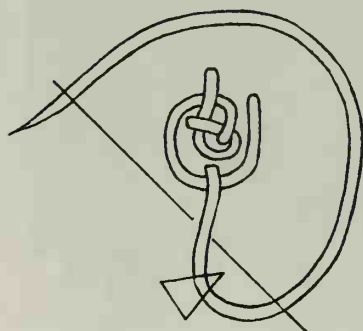
1



2 Stage 1

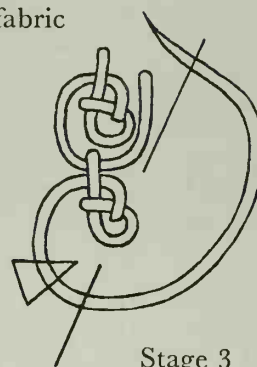
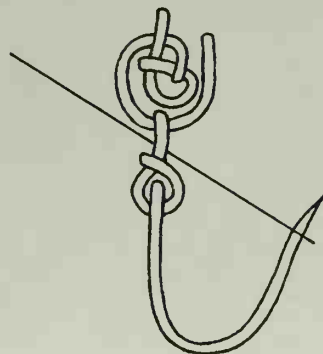


Stage 2

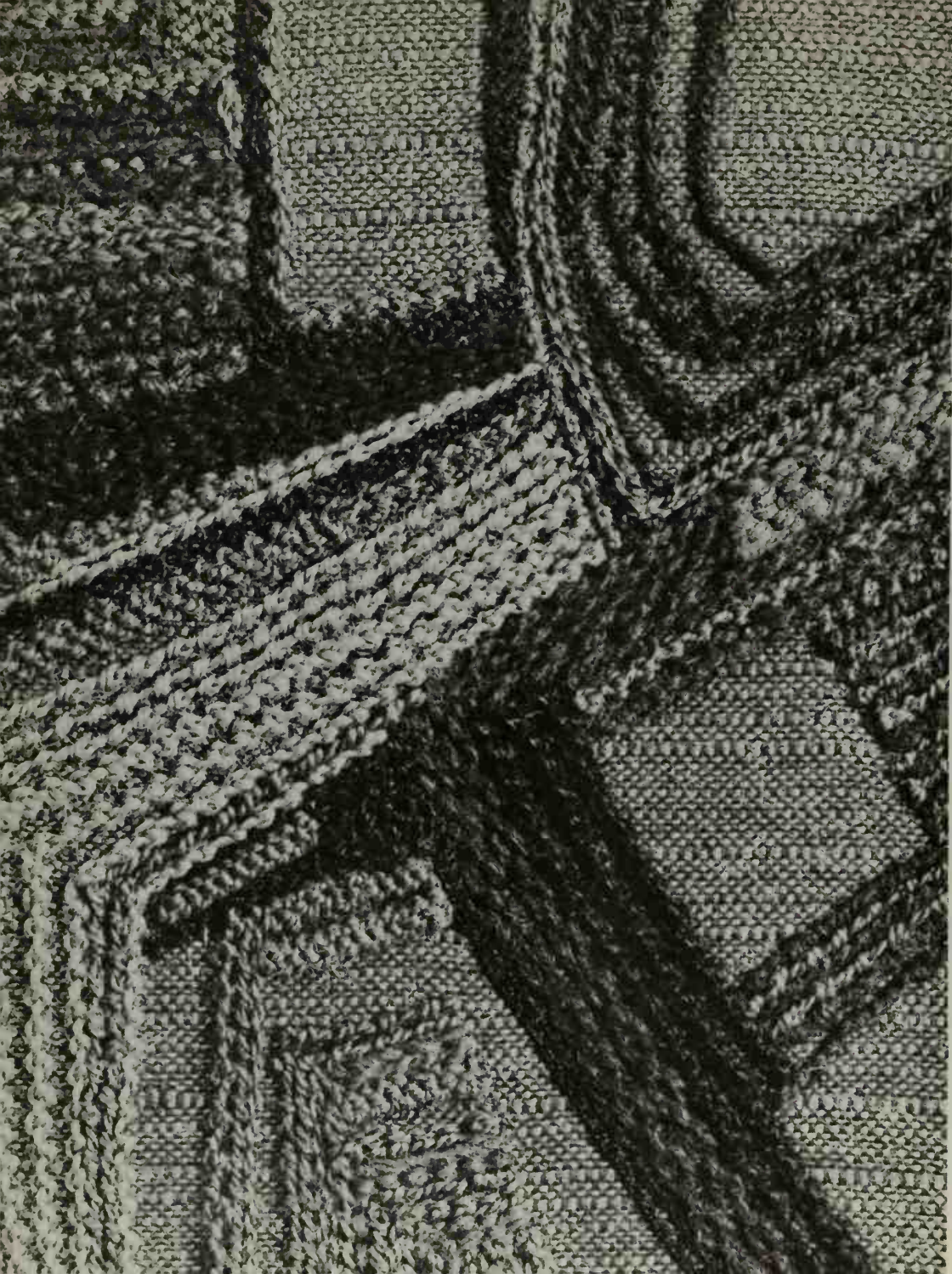


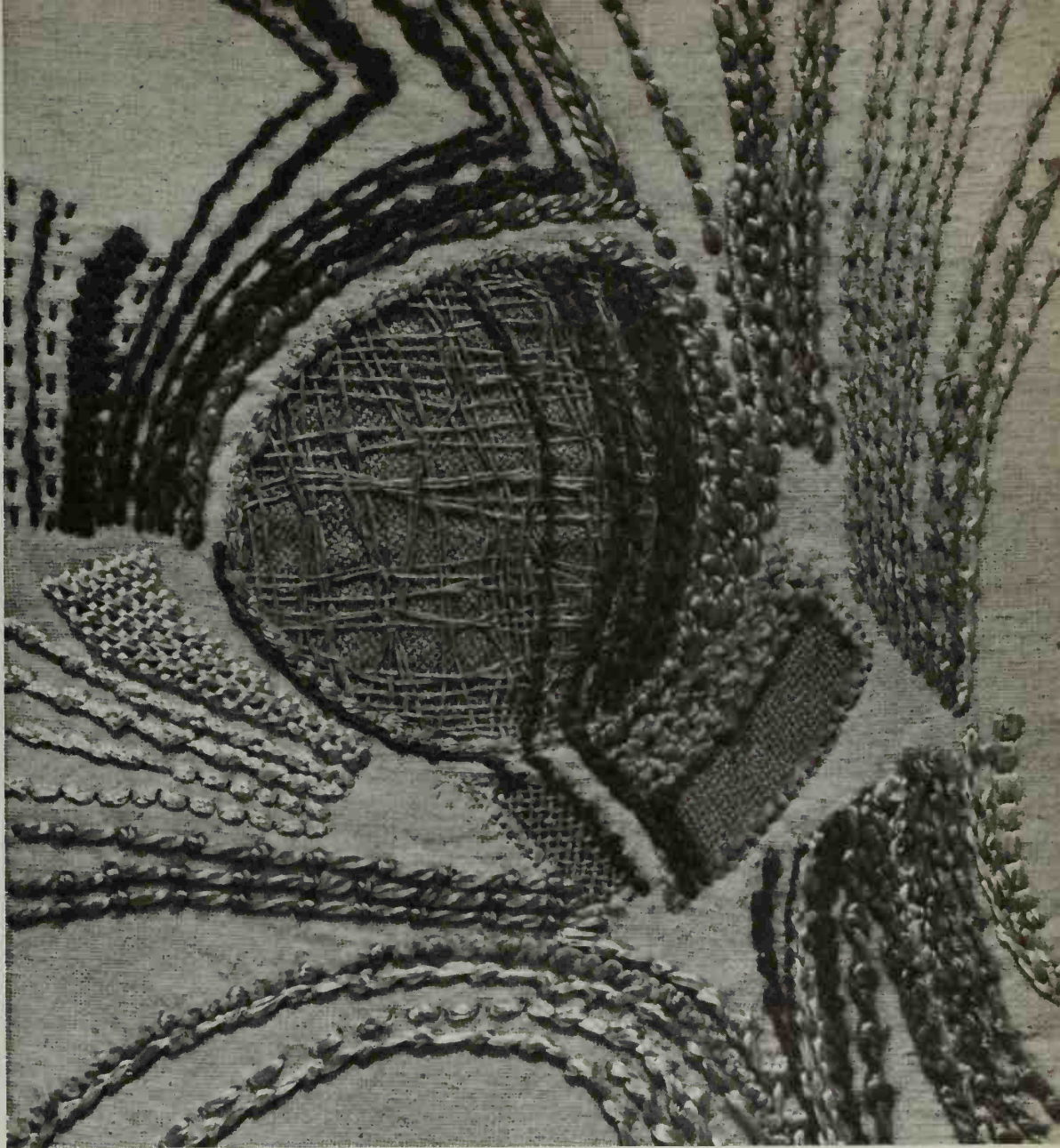
3 Stage 1

Stage 2 Thread not through the fabric



Stage 3

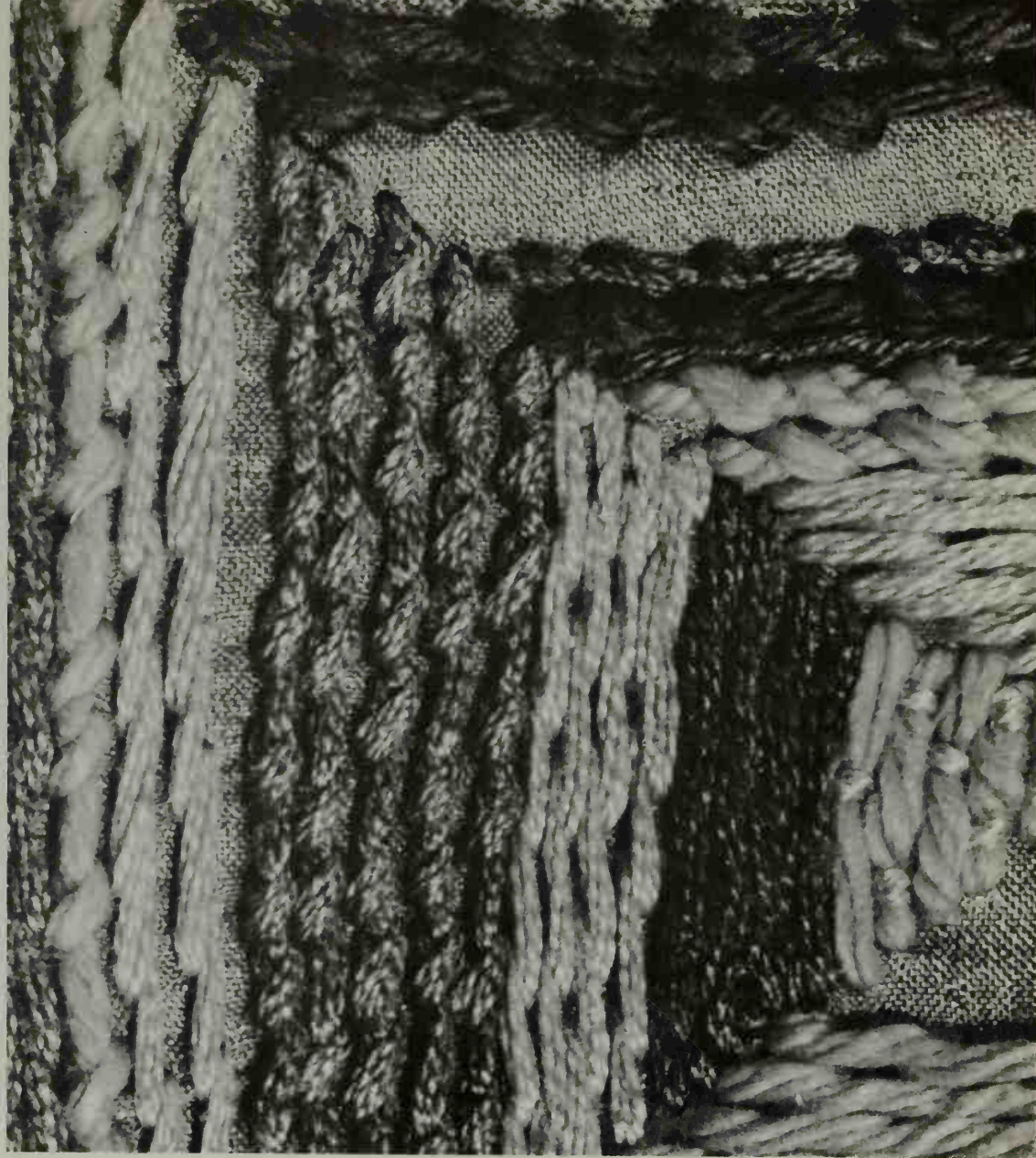




Opposite

50 Chain stitch twisted and cable stitch knotted, also knot stitch double and chain stitch. Detail from a small sampler $9\frac{1}{2}'' \times 7\frac{1}{2}''$ by Susan Wheildon

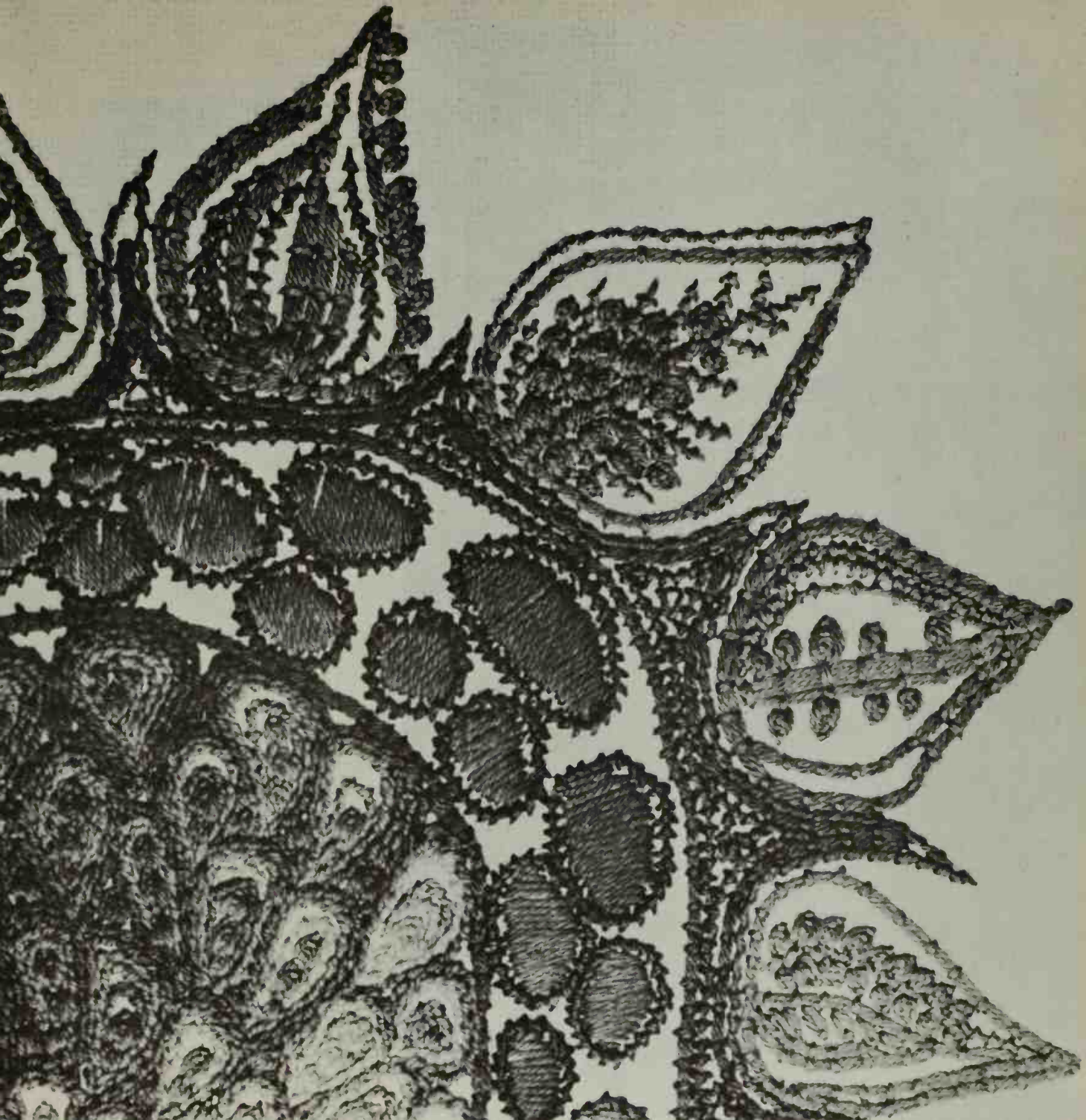
51 Chain stitch twisted and cable stitch knotted, also couching and running stitch. Detail from a small sampler $4\frac{3}{4}'' \times 6''$ by Susan Wheildon

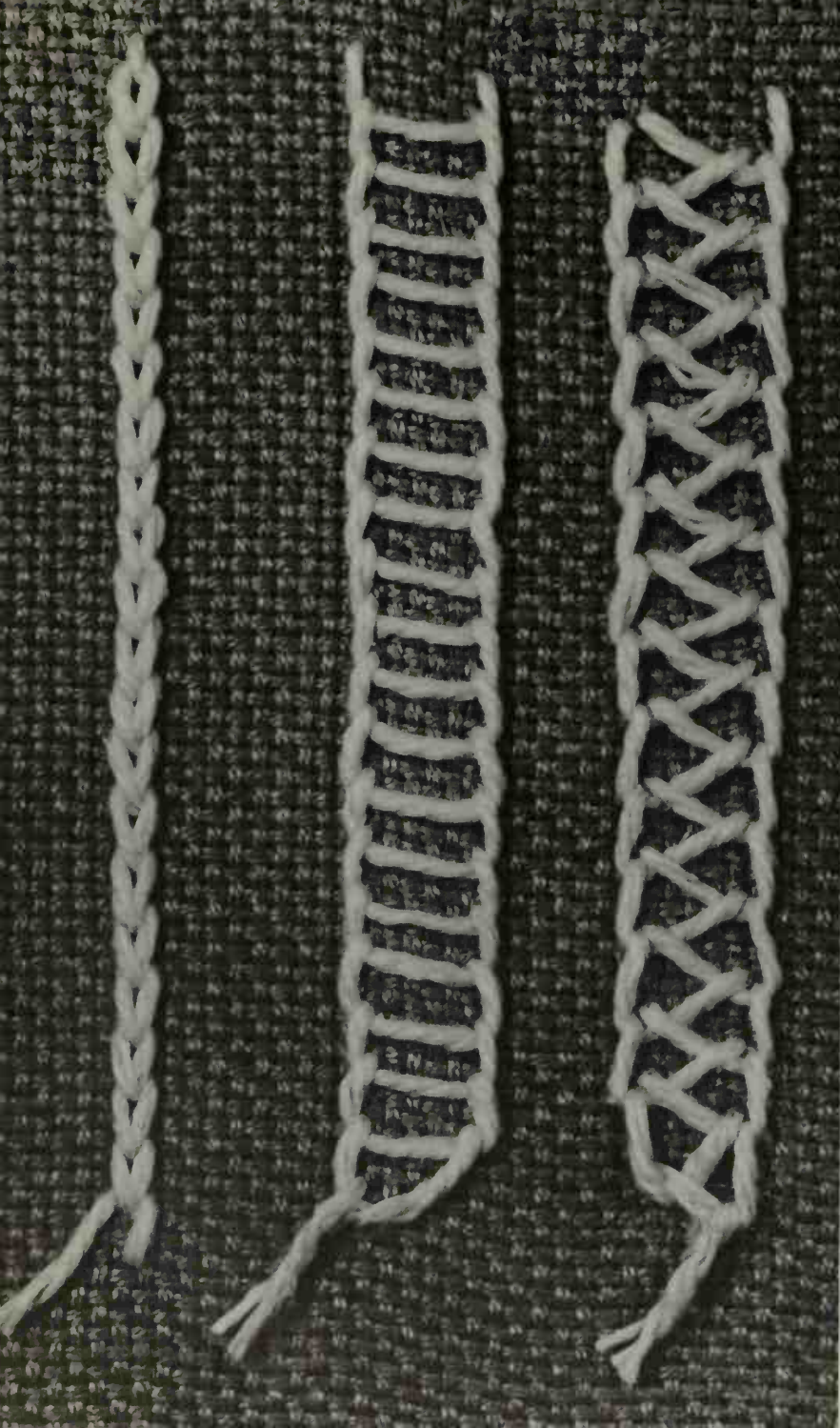


52 Stem stitch, also chain stitch twisted and couching. Detail from a small sampler $4\frac{3}{4}'' \times 4\frac{1}{2}''$ by Isabelle Chapman

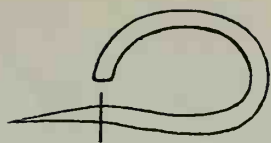
Opposite

53 Chain stitch twisted and cable stitch knotted single, also couching and chain stitch. Detail from a panel by Eirian Short

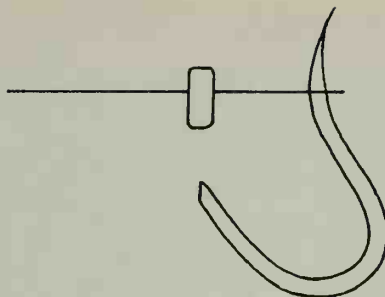




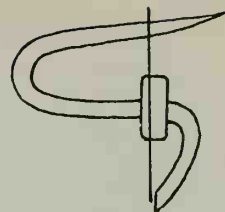
- 54 a Chain stitch, broad
b Chain stitch, open
c Chain stitch, double



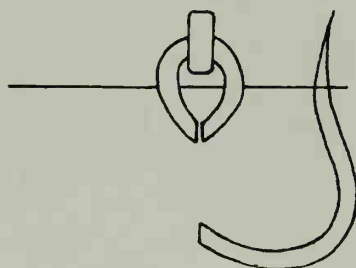
1 Stage 1



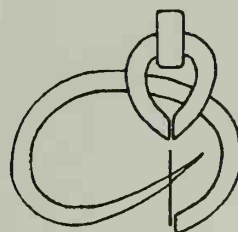
Stage 2 Thread not through the fabric



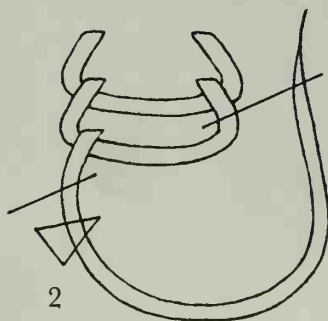
Stage 3



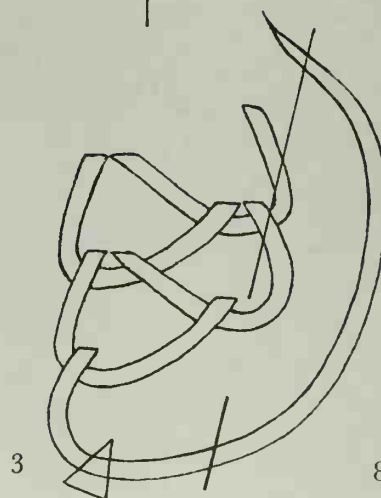
Stage 4 Thread not through the fabric



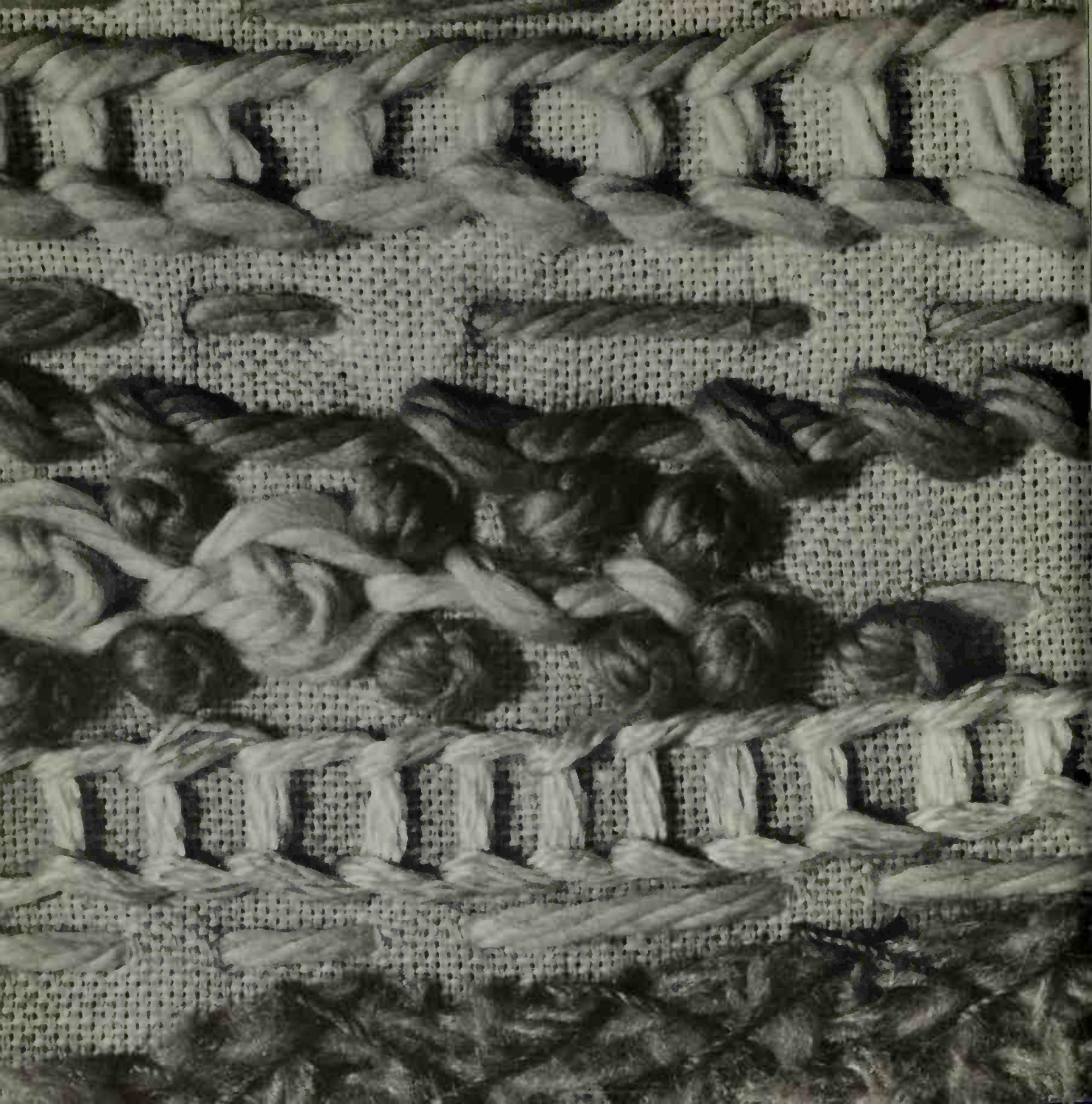
Stage 5

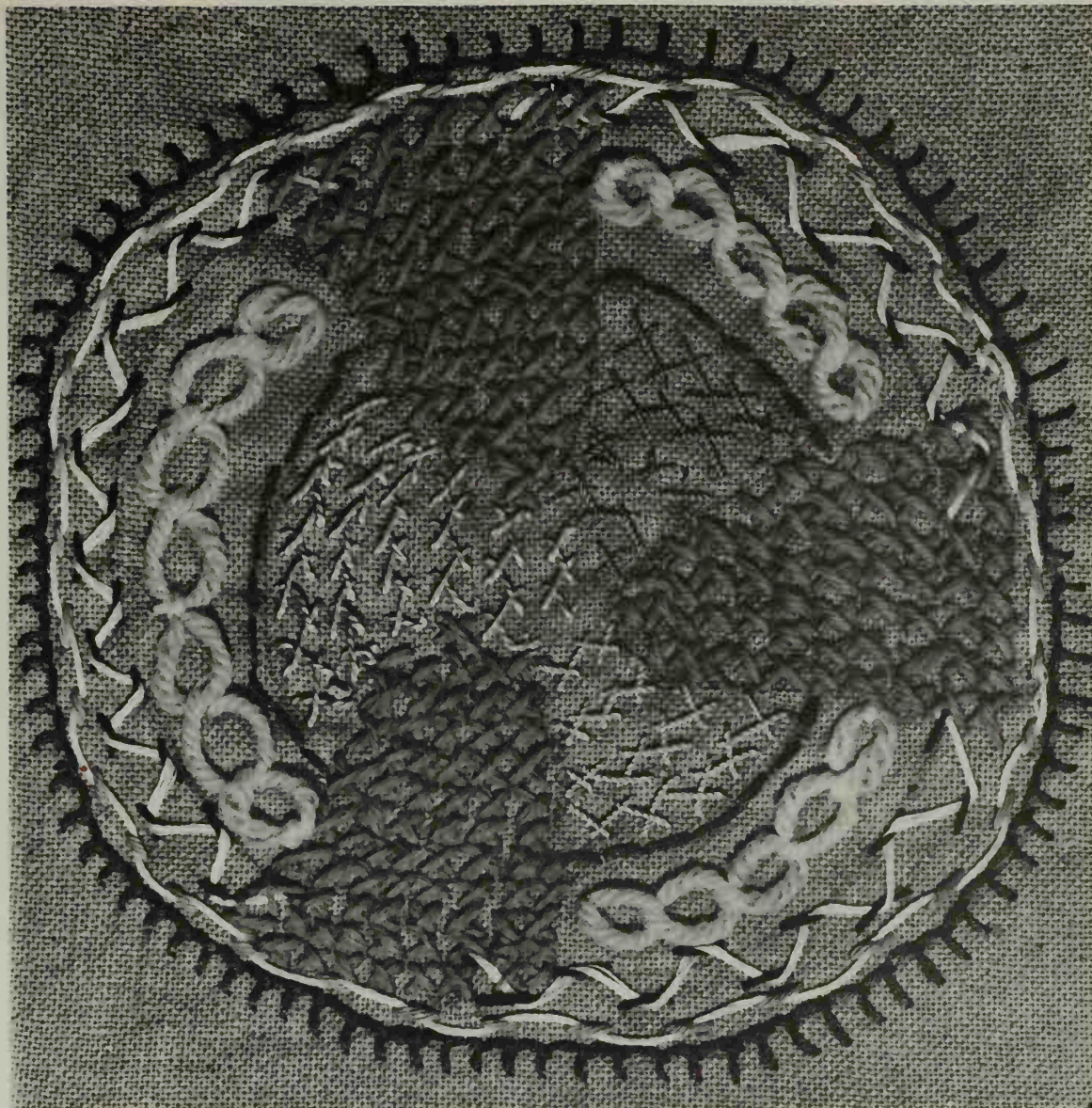


2



3

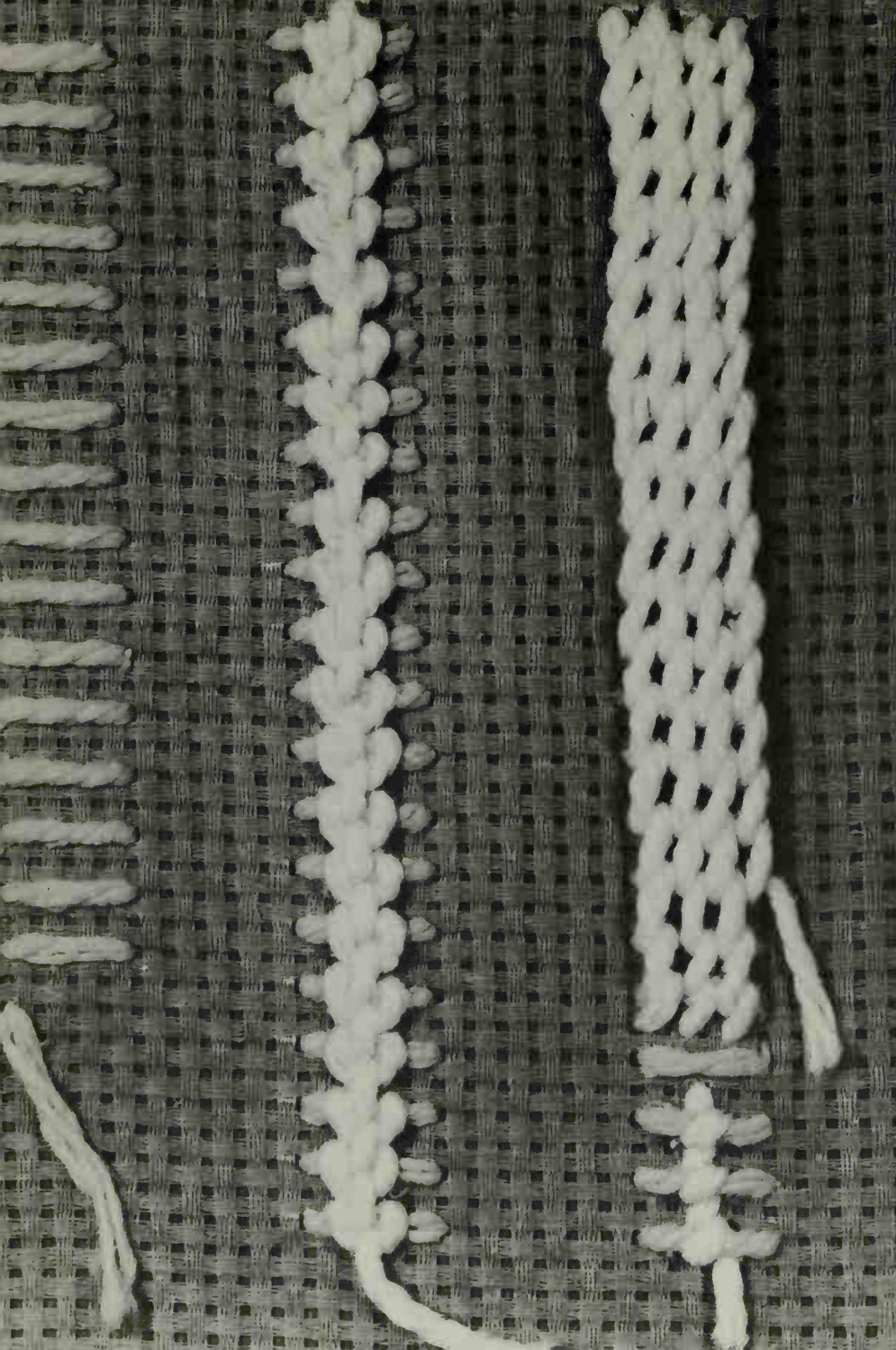




Opposite

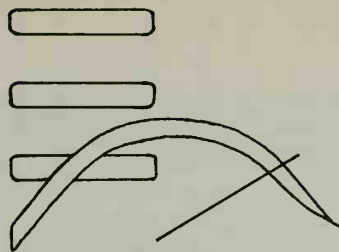
55 Chain stitch open, also french knots, running stitch and cable stitch knotted. Detail from a small panel by Isabelle Chapman

56 Chain stitch broad, also herringbone stitch, buttonhole stitch, back stitch and running stitch threaded. Sampler by Pauline Morgan, age 13



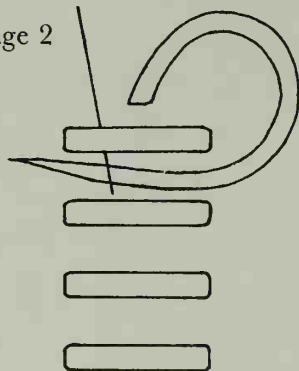
- 57 a Basis for 2, 3 and 4
b Chain band, raised
c Stem stitch band, raised
d Stem stitch band, raised
(reversed)

1 Basis



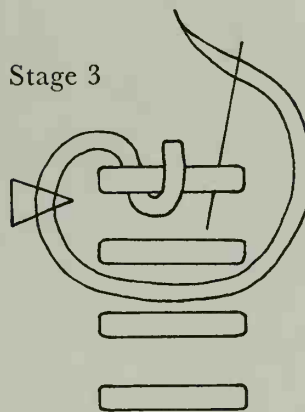
2 Stage 1 Basis as above

Stage 2



Thread not through the fabric

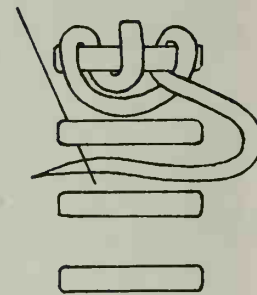
Stage 3



Thread not through the fabric

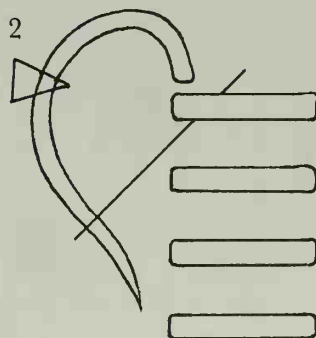
Stage 4

Thread not through the fabric



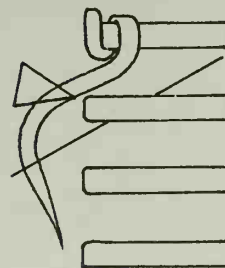
3 Stage 1 Basis as above

Stage 2



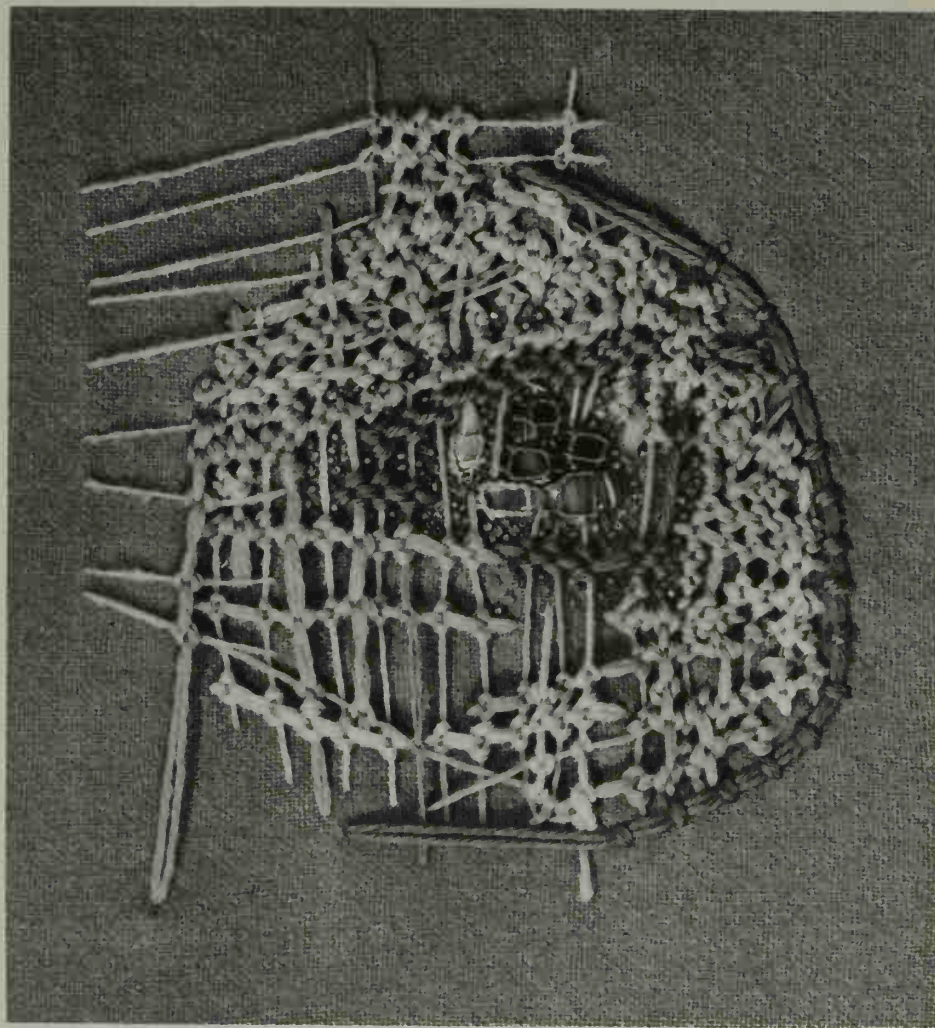
Thread not through the fabric

Stage 3



Thread not through the fabric

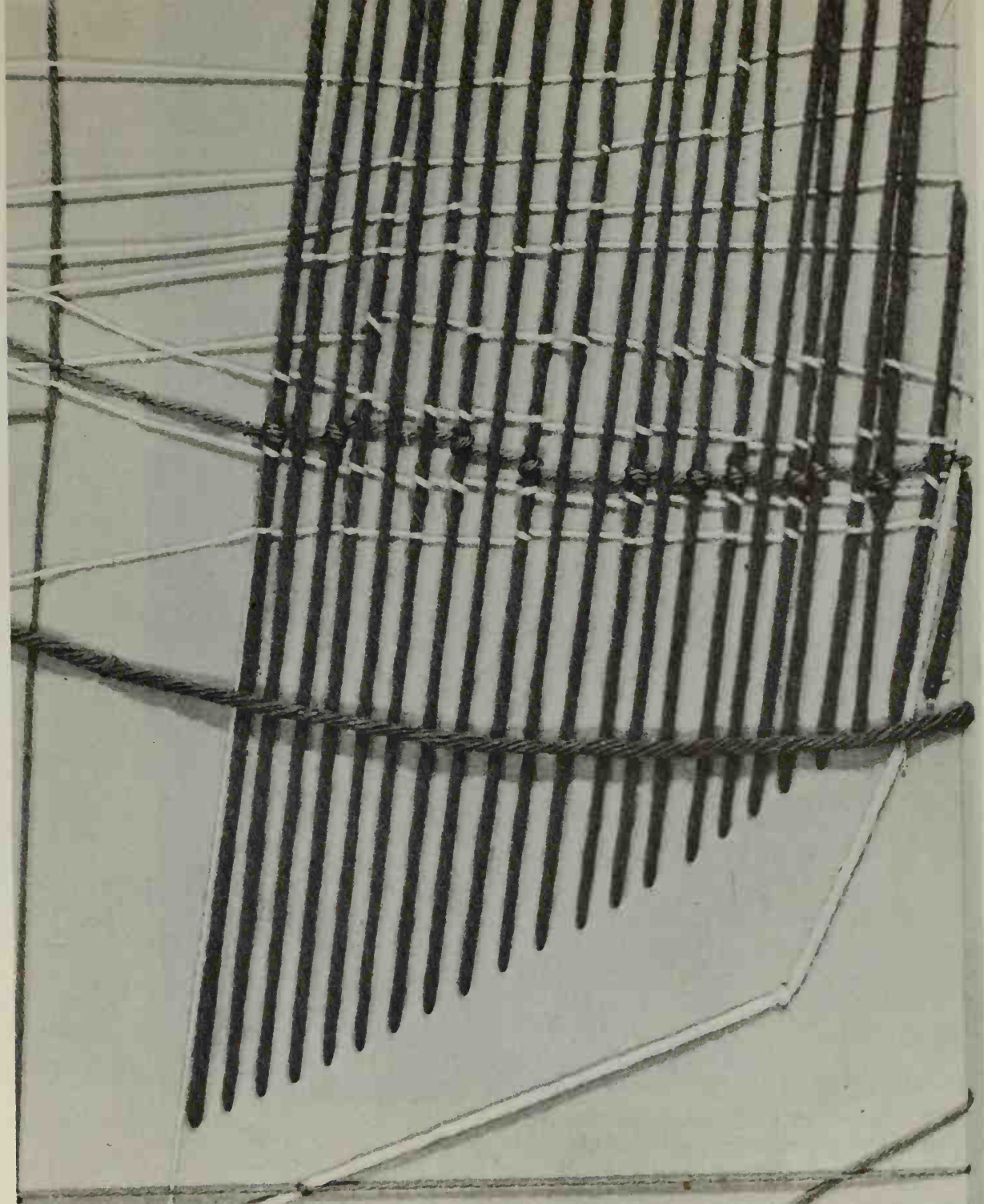
4 Reverse of stitch 3

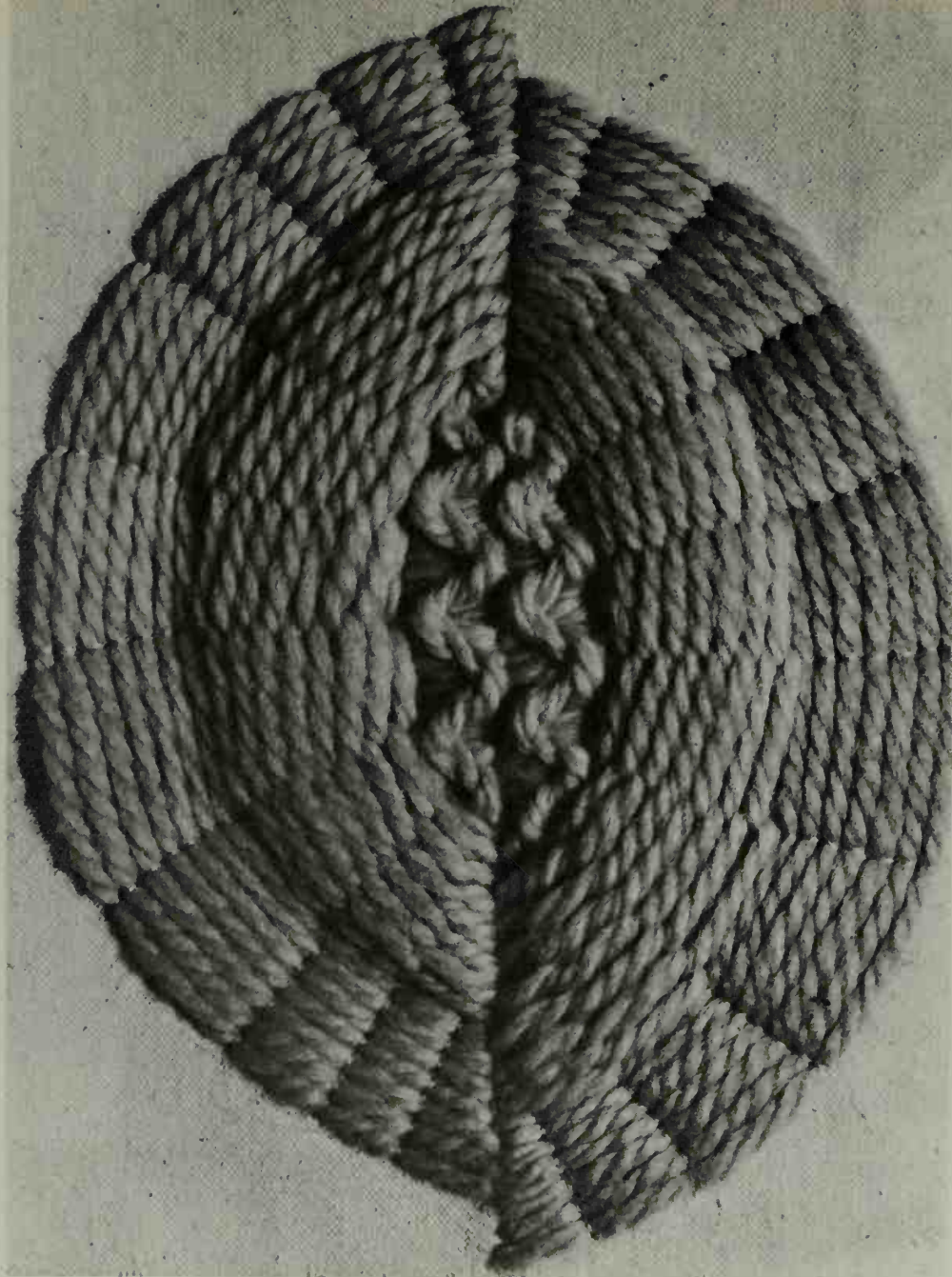


58 Chain band raised, also beads and couching. Detail from a panel 16"×16" by Anne Butler, reproduced by courtesy of A.W.Rhodes

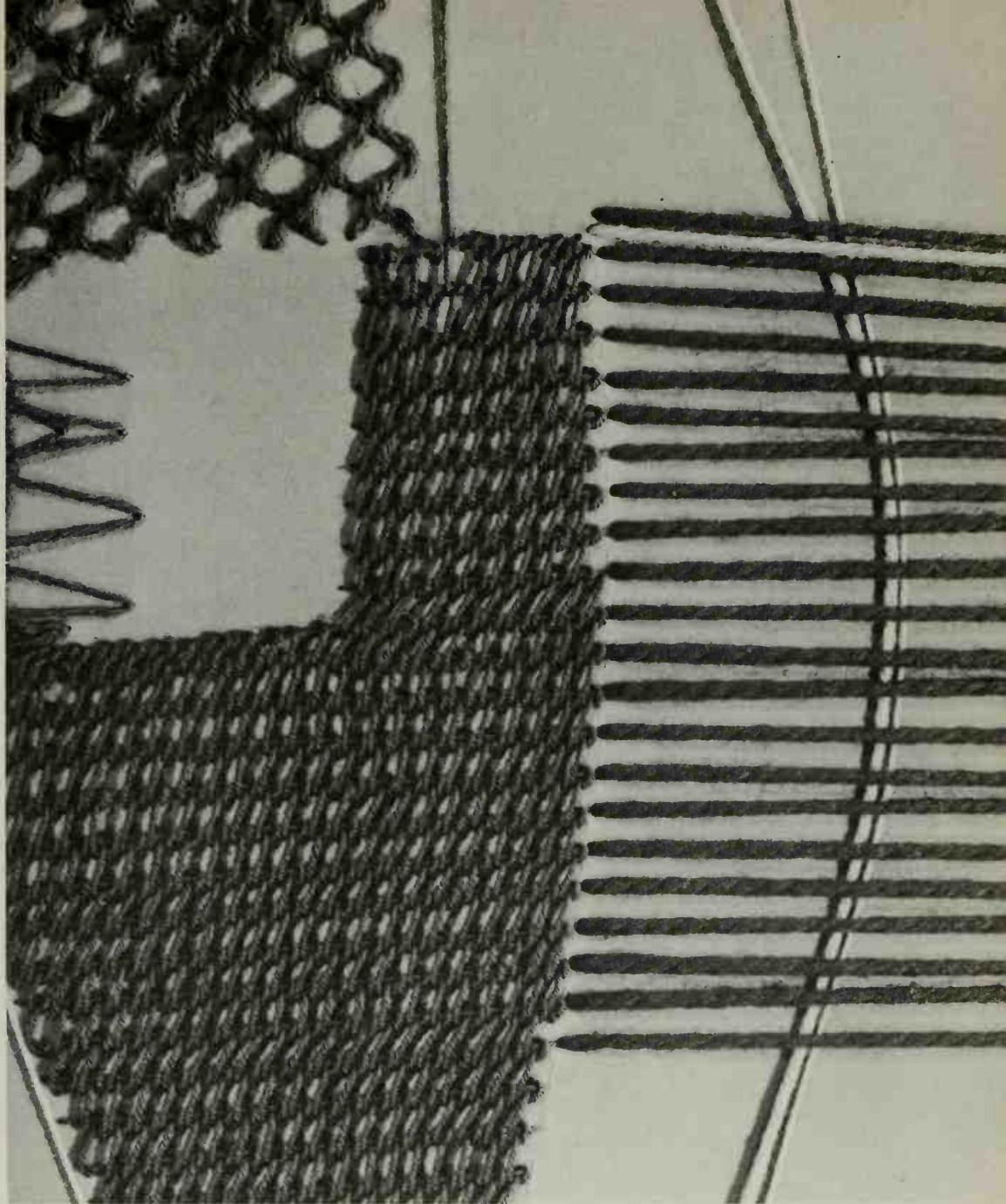
Opposite

59 Stem stitch band raised (reversed). Detail from a panel by Helen Sampson

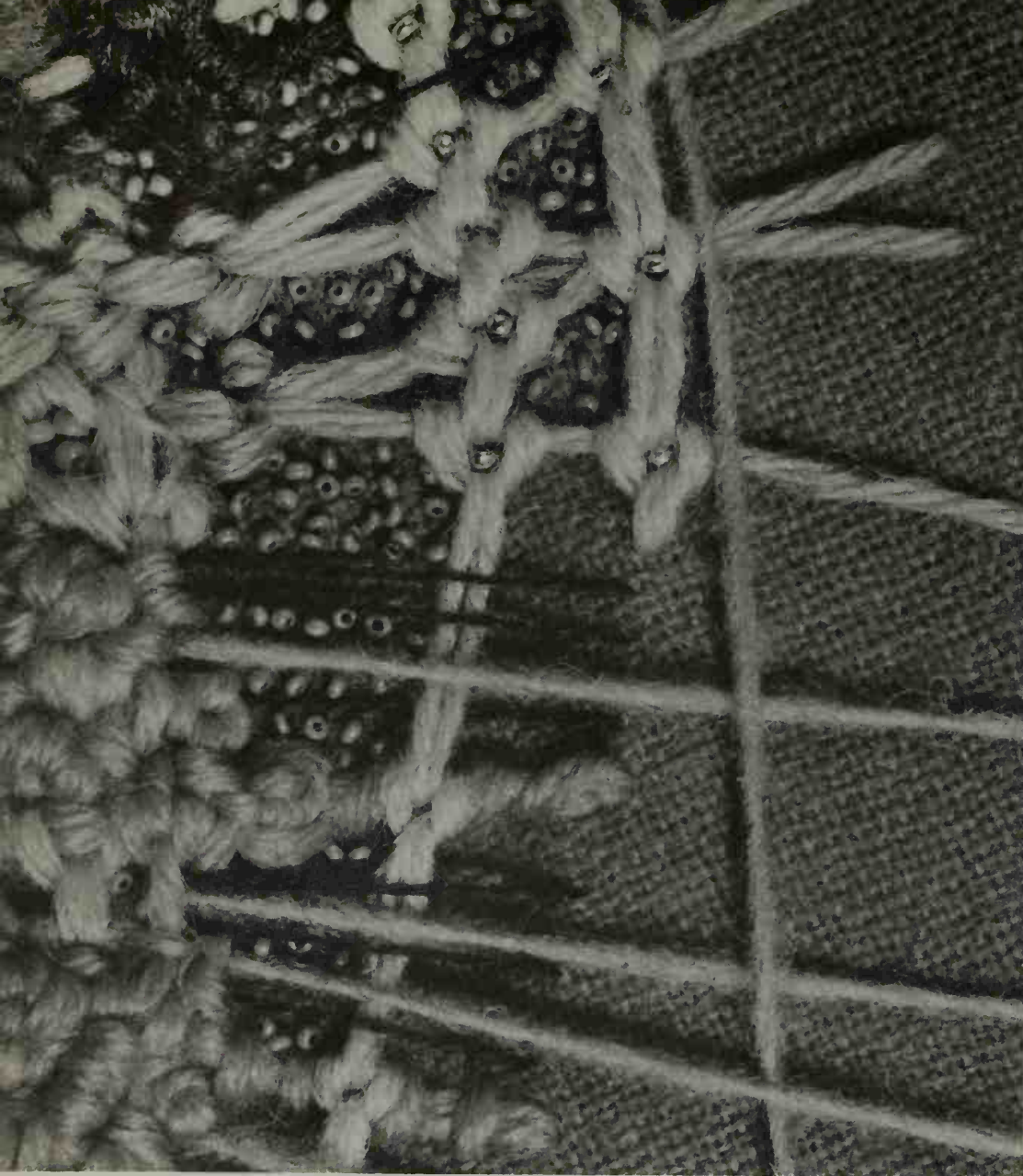




60 Stem stitch band raised, also couching and herringbone stitch threaded. Detail from a panel by Sheila Beatty



61 Half-chain band raised. Detail from a panel by Helen Sampson

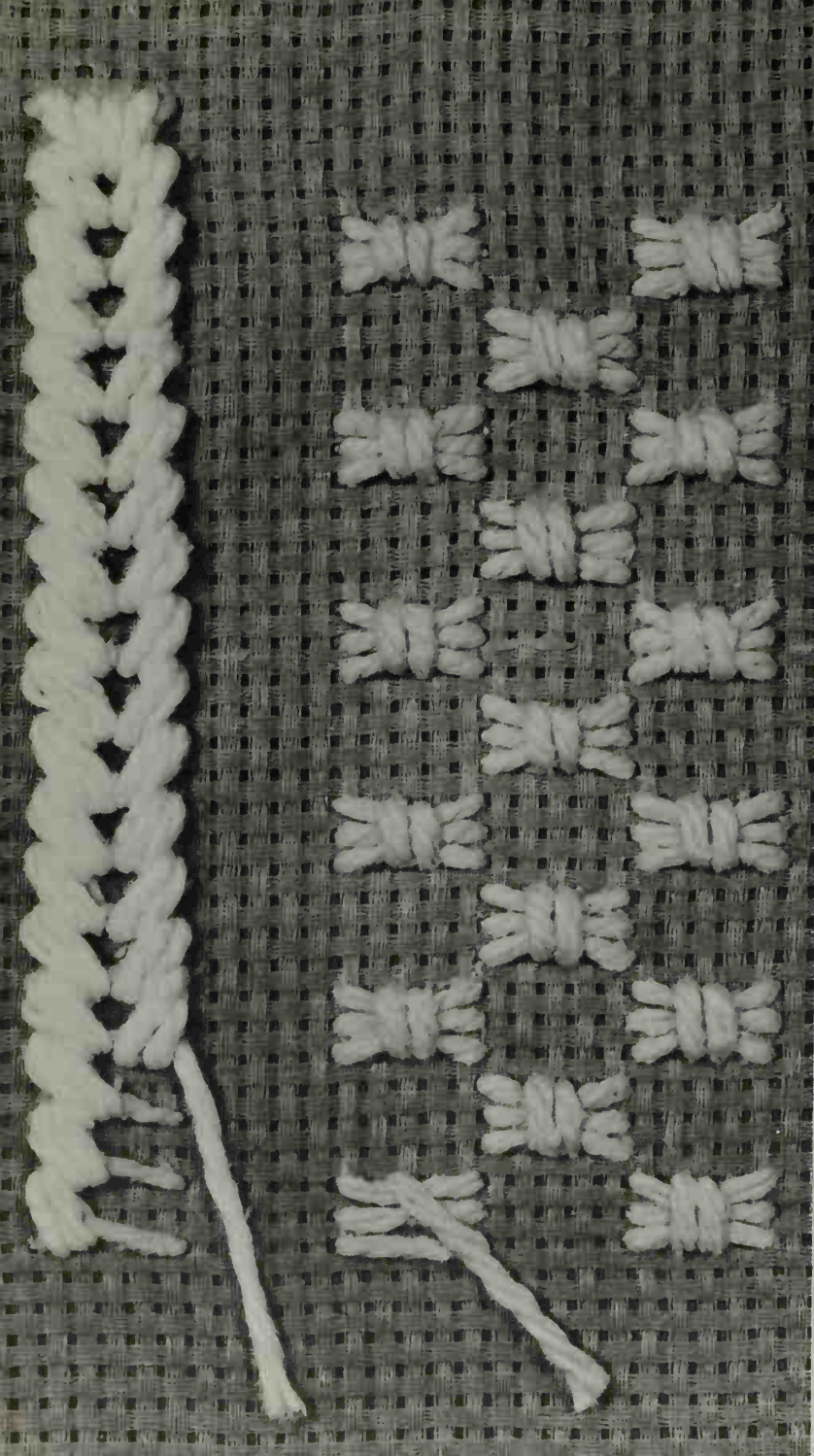


62 Chain band raised, also beads. Detail from a panel 16" x 16" by Anne Butler, reproduced by courtesy of K. Swindell

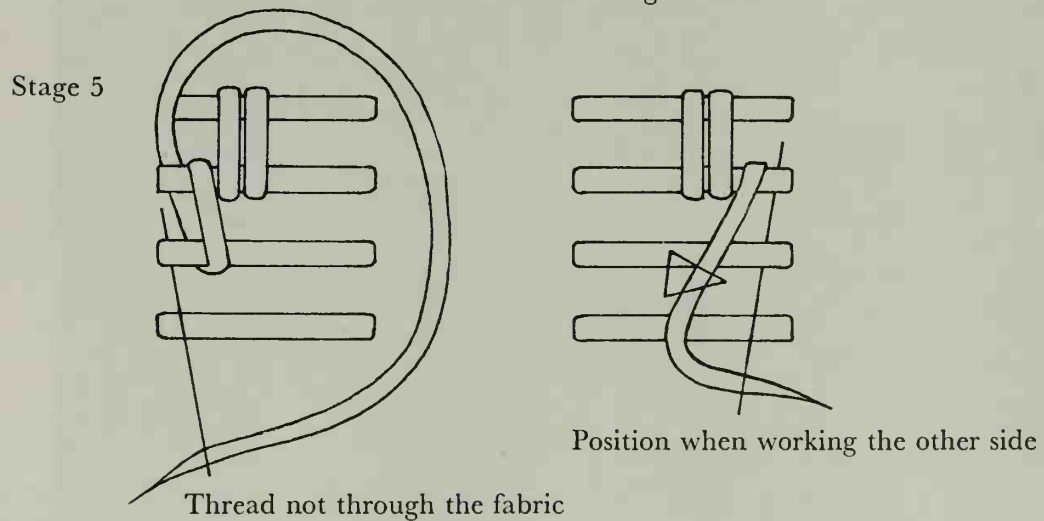
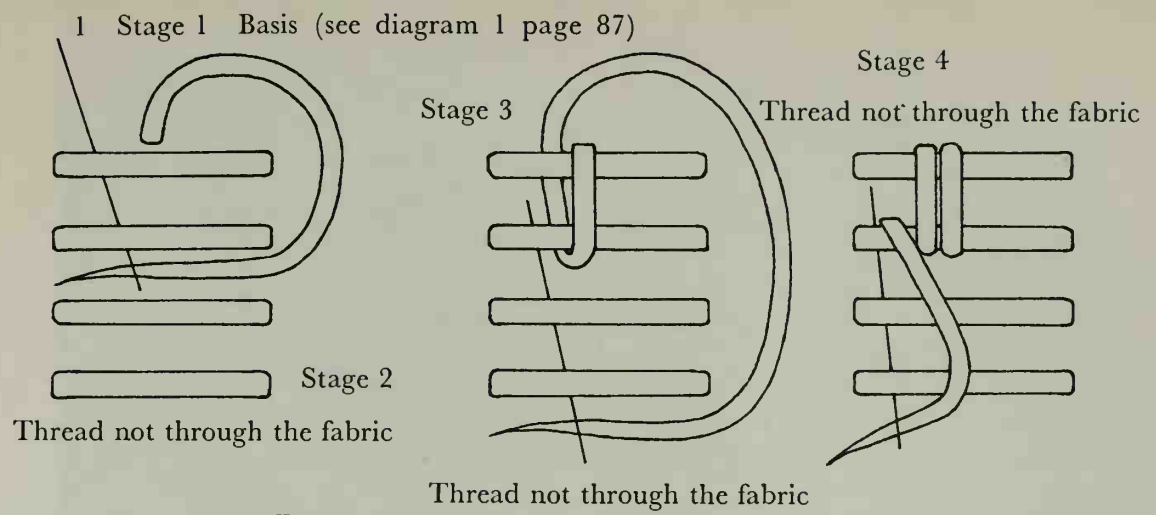
Opposite

63 Chain band raised. Detail from *Bridge Structure* 14 1/2" x 26" by Valerie Tulloch

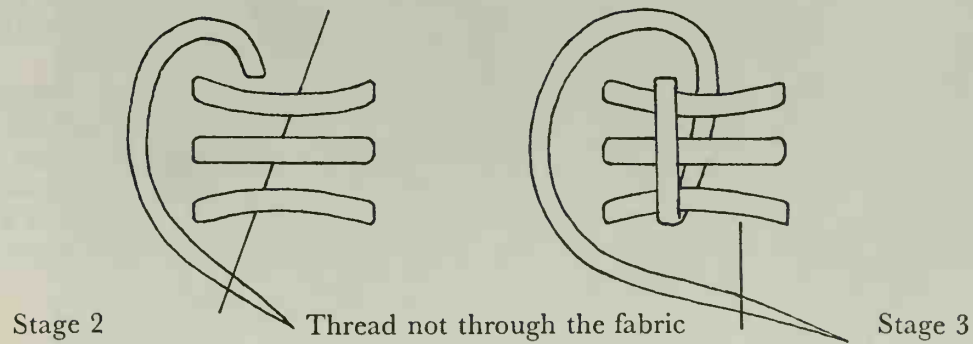


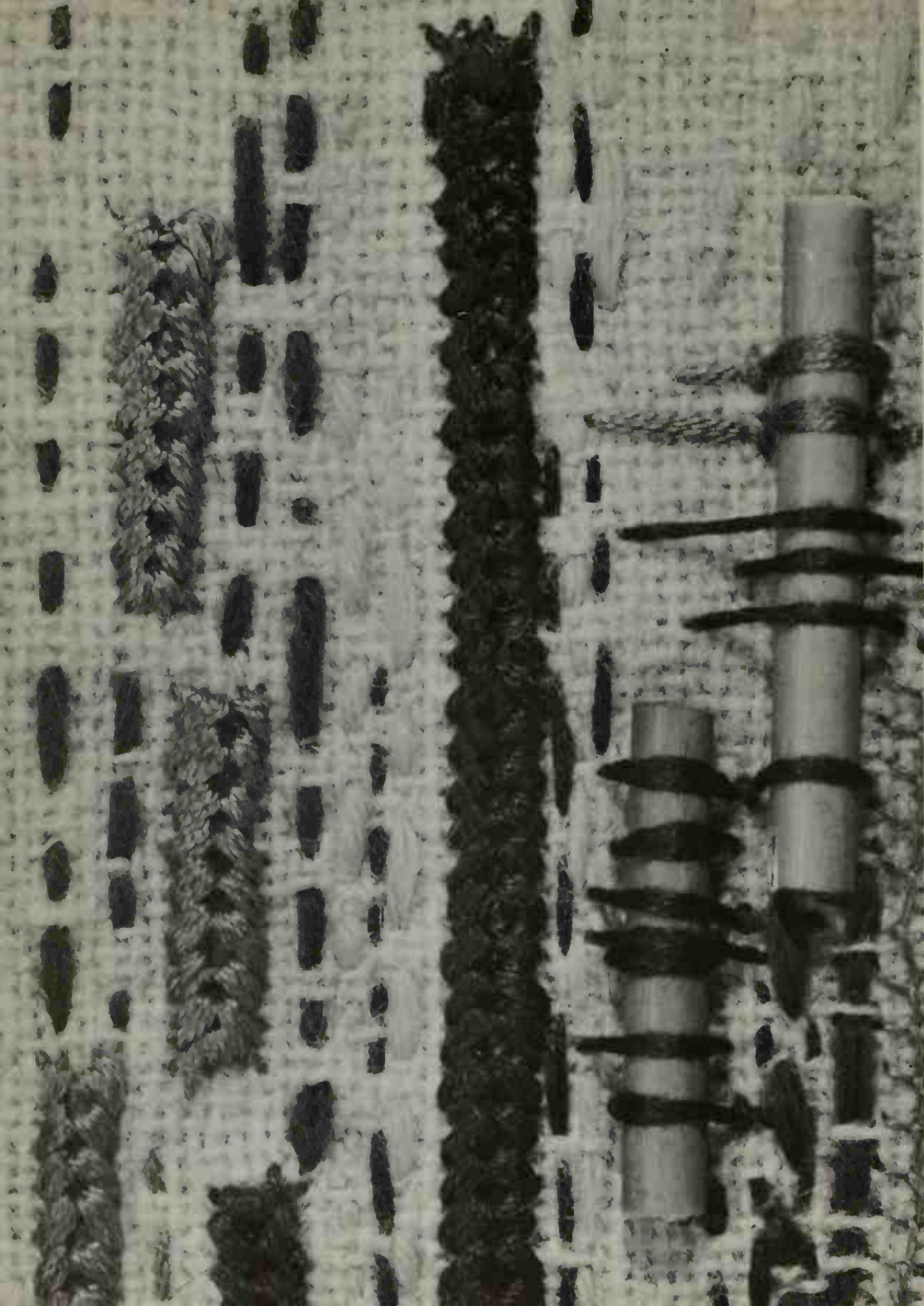


64a Portuguese border stitch
b Sheaf filling stitch



2 Stage 1 Basis

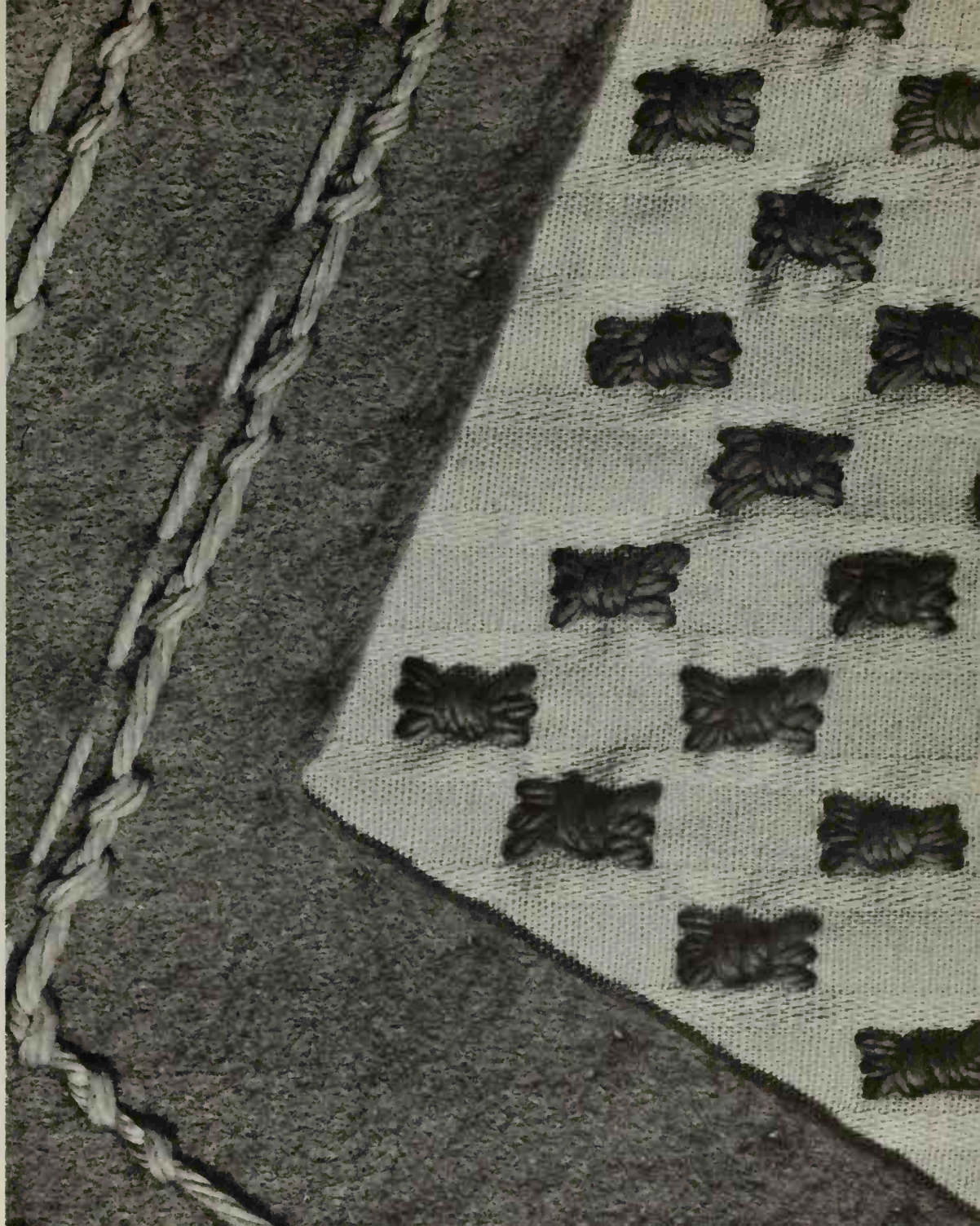


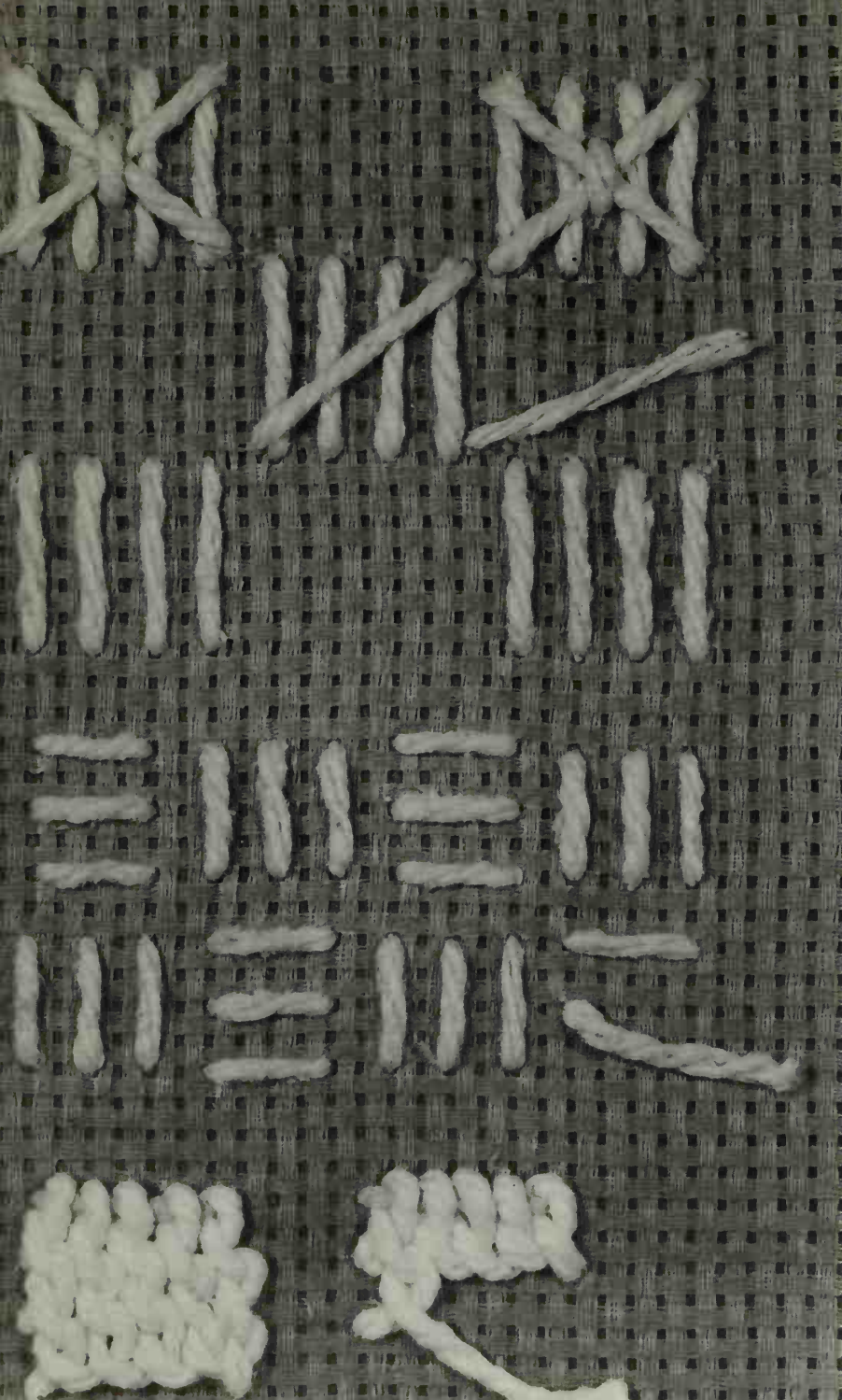


65 Portuguese border stitch, also running stitch and wooden beads. Detail from a small sampler by Isabelle Chapman

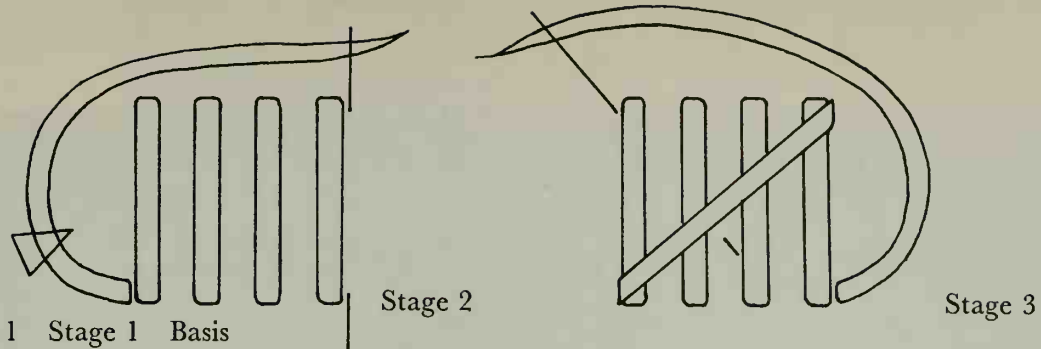
Opposite

66 Sheaf filling stitch, also chain stitch twisted and running stitch. Detail from a small panel by Isabelle Chapman

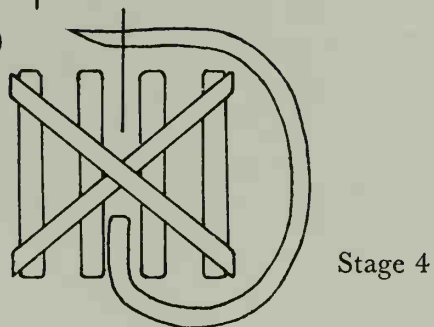




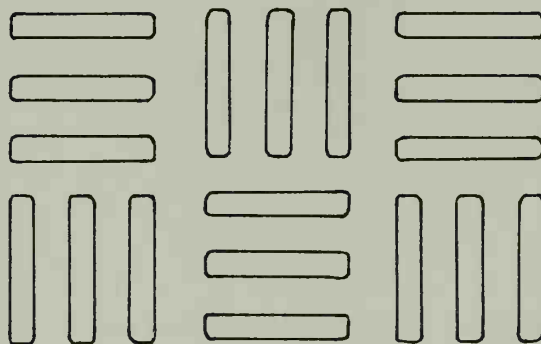
- 67a Chessboard filling stitch
b Basket filling stitch
c Ceylon stitch



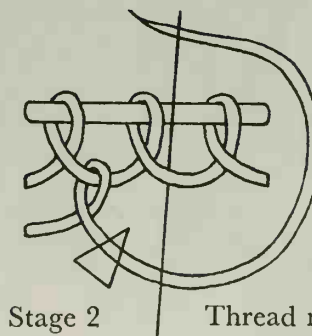
(see diagram 1 page 87)



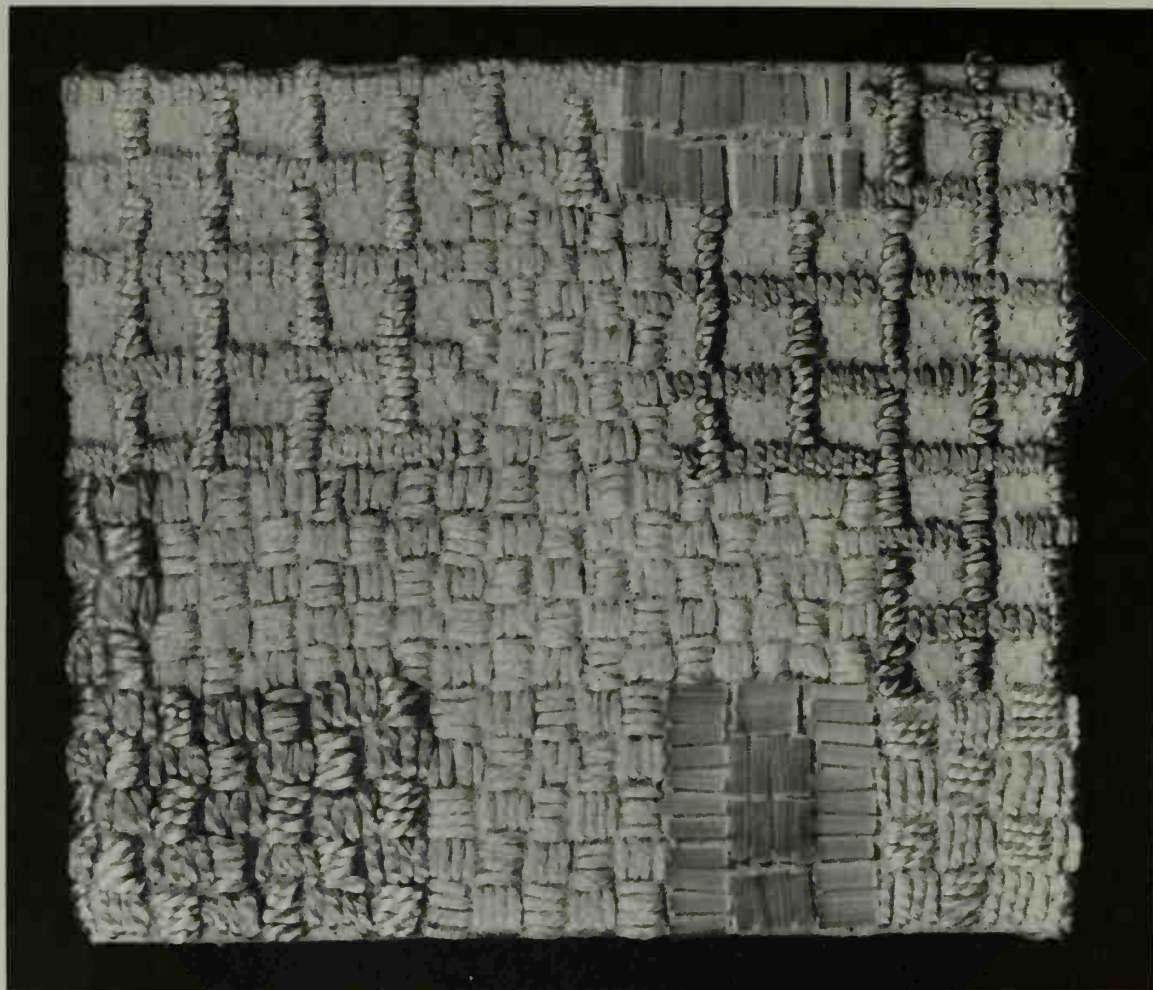
2 Worked as Basis (Stitch 1) page 87



3 Stage 1 Basis



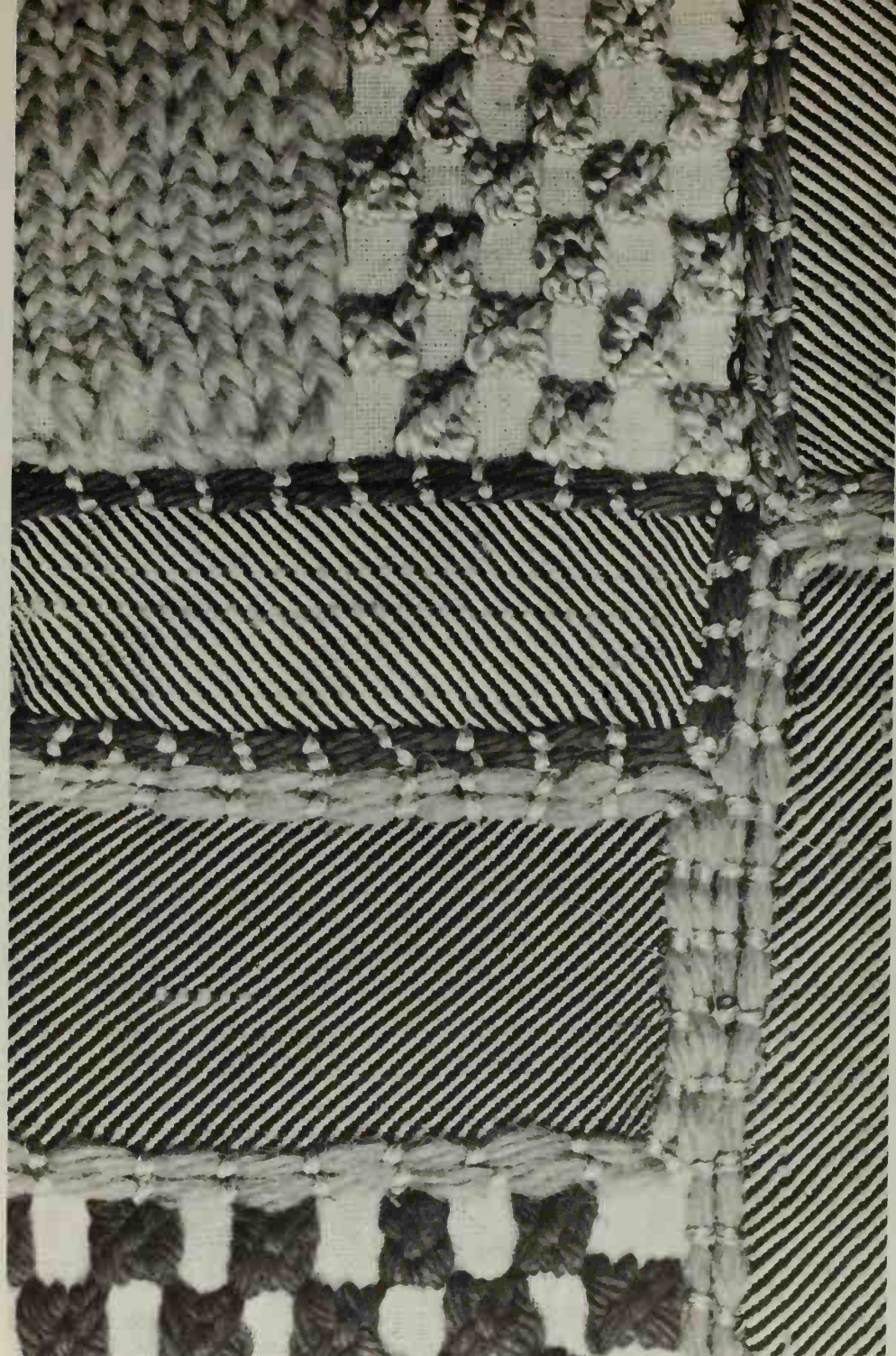
Thread not through the fabric

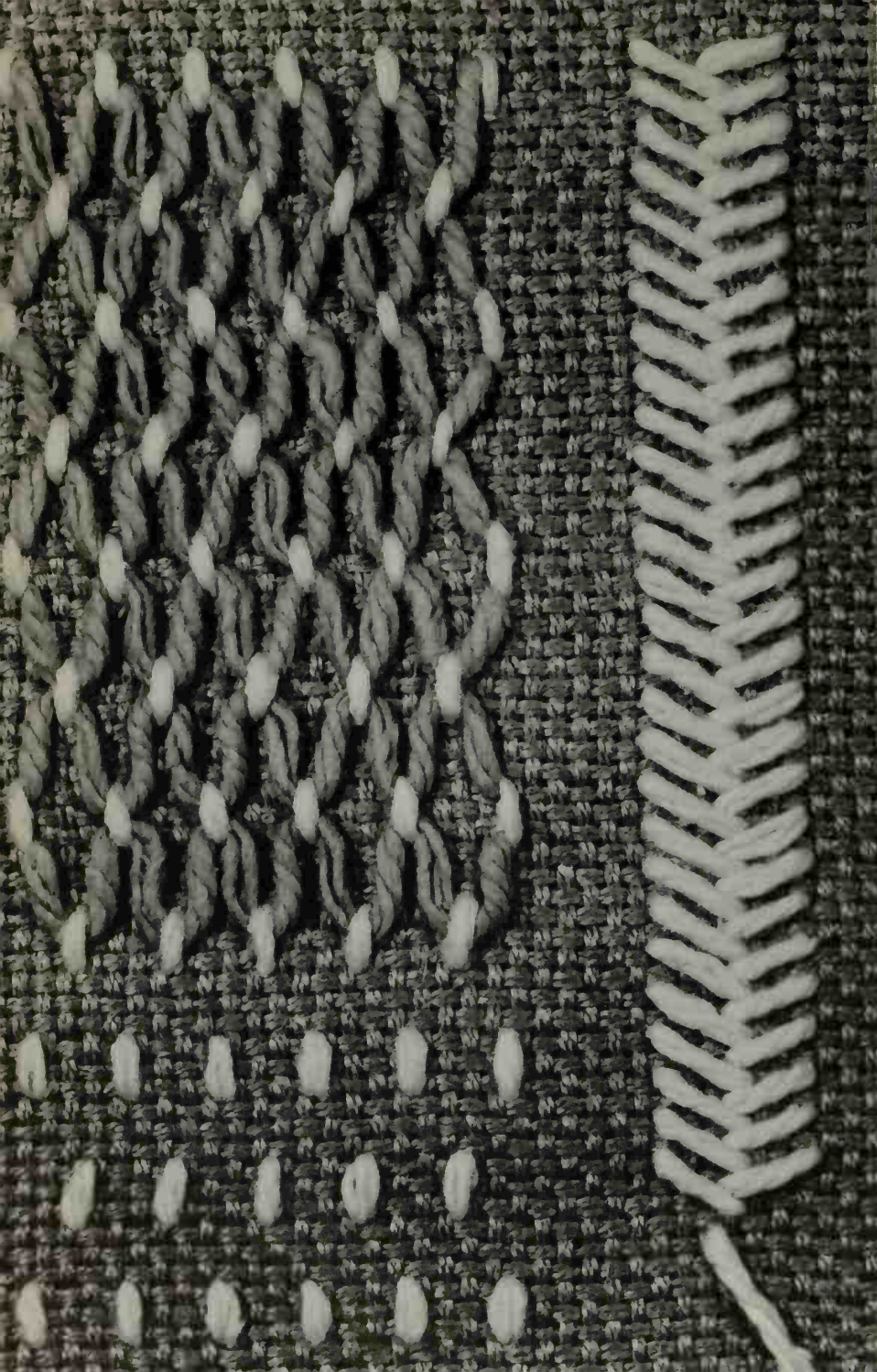


68 Chessboard filling stitch, also beads. Detail from a small panel by Isabelle Chapman

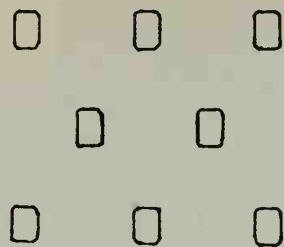
Opposite

69 Basket filling stitch, also couching. Detail from a small panel by Isabelle Chapman

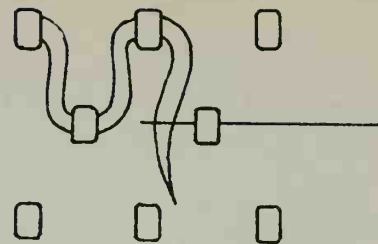




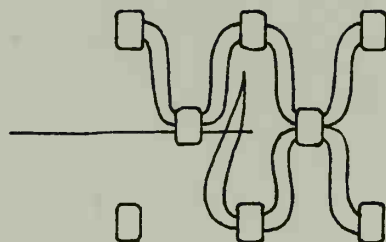
70a Cloud filling stitch
b Fishbone stitch



1 Stage 1

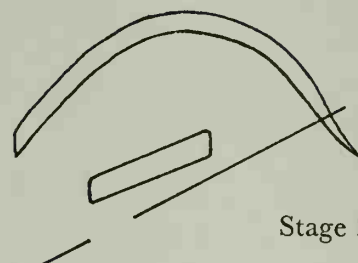
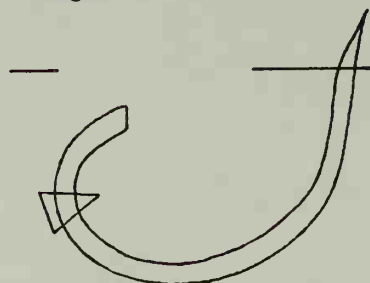


Stage 2 Thread not through the fabric



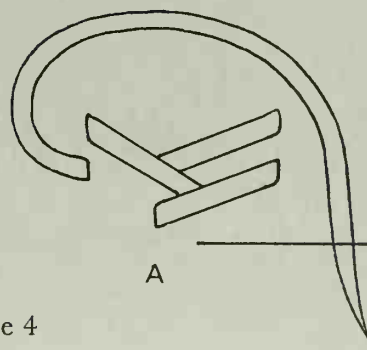
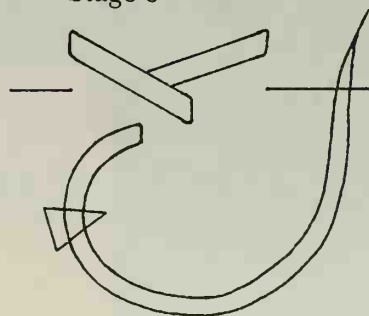
Stage 3 Thread not through the fabric

2 Stage 1



Stage 2

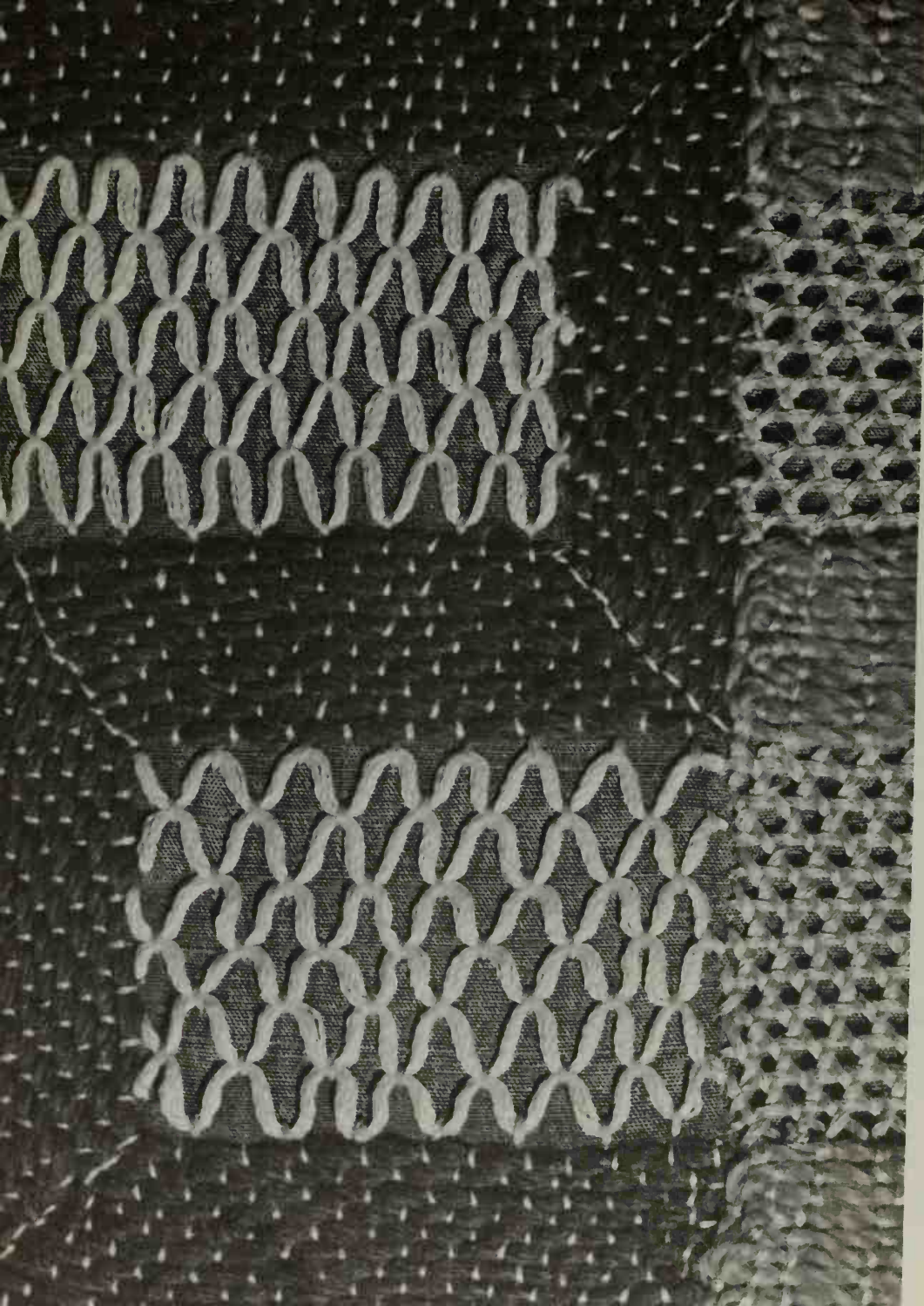
Stage 3

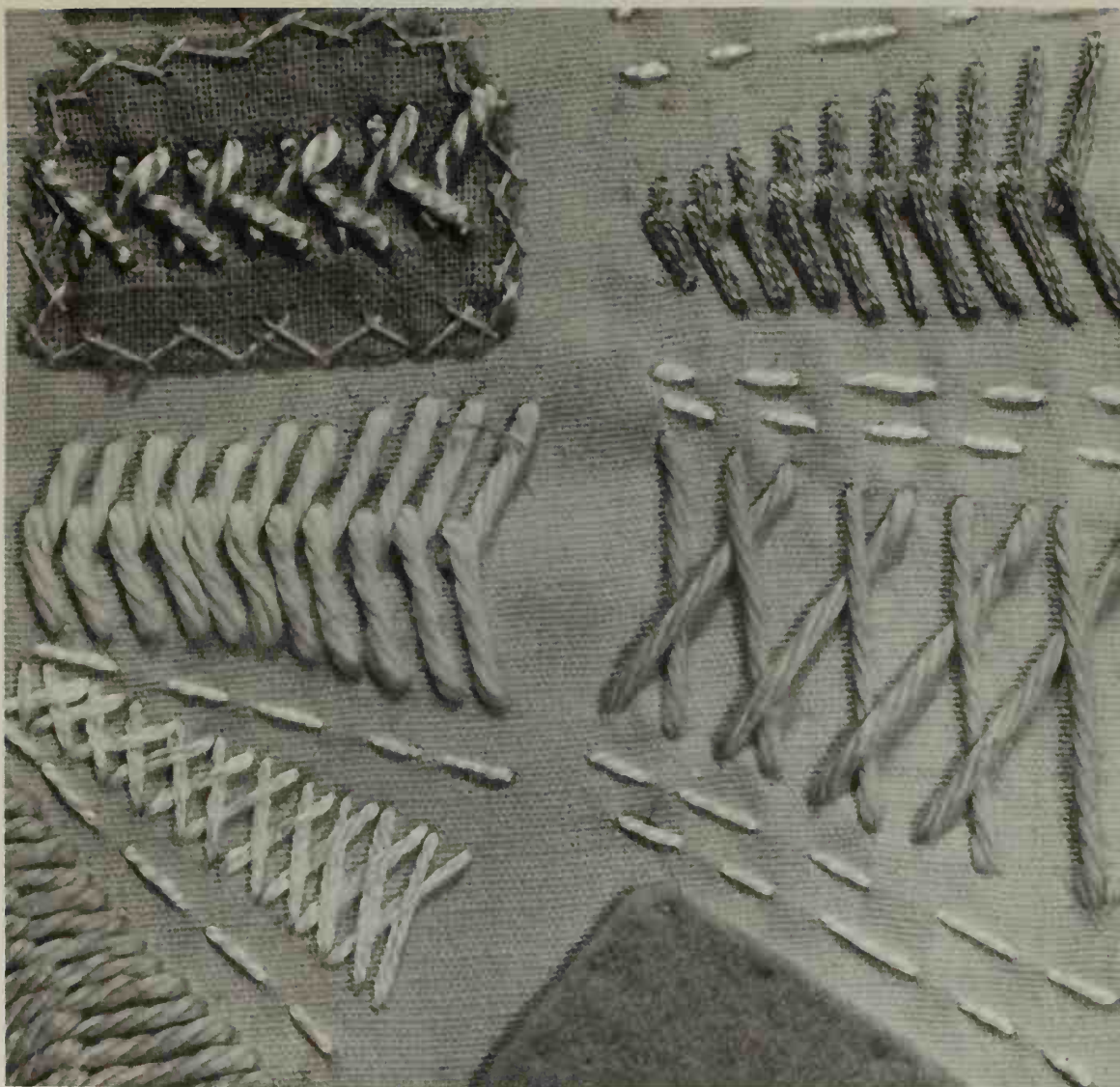


A

Stage 4

Bring the needle up at A next, then continue

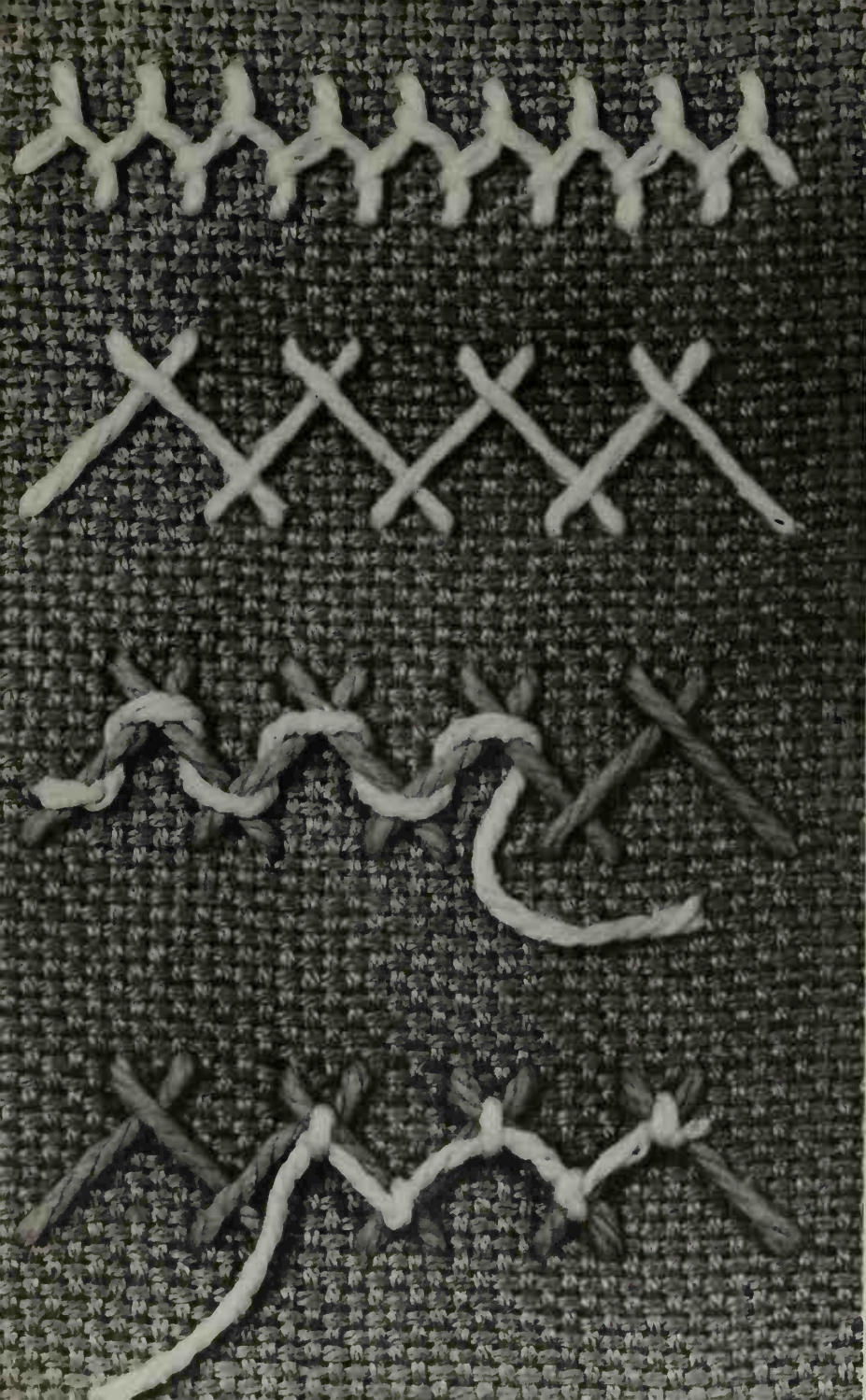




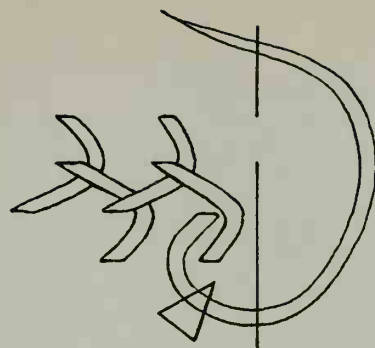
Opposite

71 Cloud filling stitch, also couching. Detail from a small sampler by Isabelle Chapman

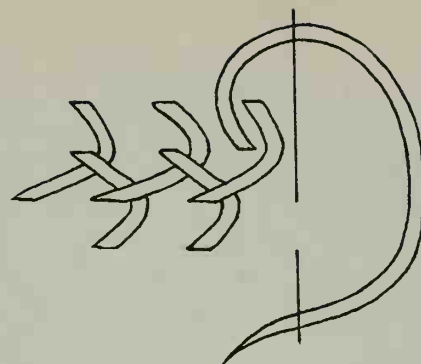
72 Fishbone stitch open, also herringbone stitch and running stitch. Detail from a small panel by Isabelle Chapman



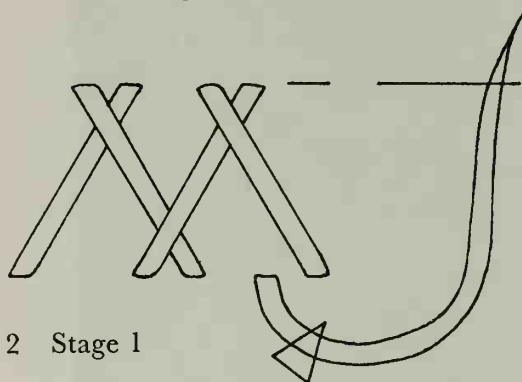
- 73 a Cretan stitch
b Herringbone stitch
c Herringbone stitch,
threaded
d Herringbone stitch, tied



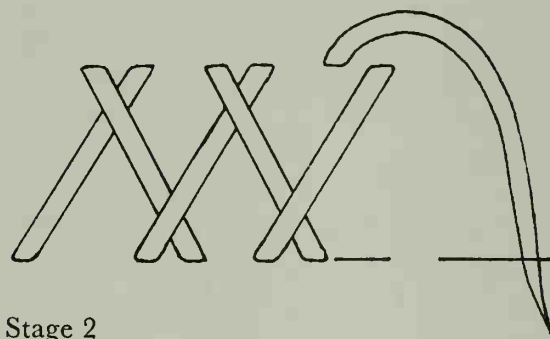
1 Stage 1



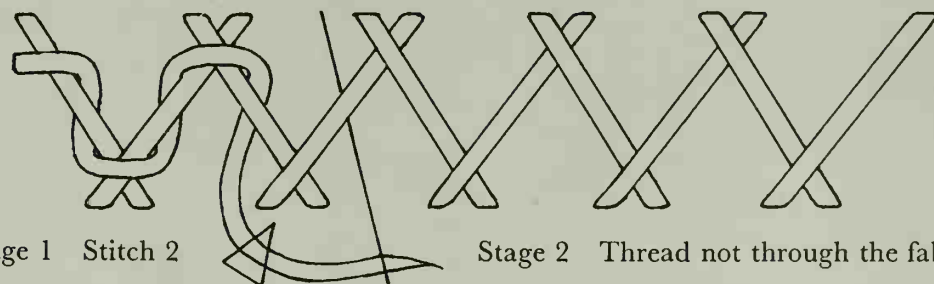
Stage 2



2 Stage 1



Stage 2



3 Stage 1

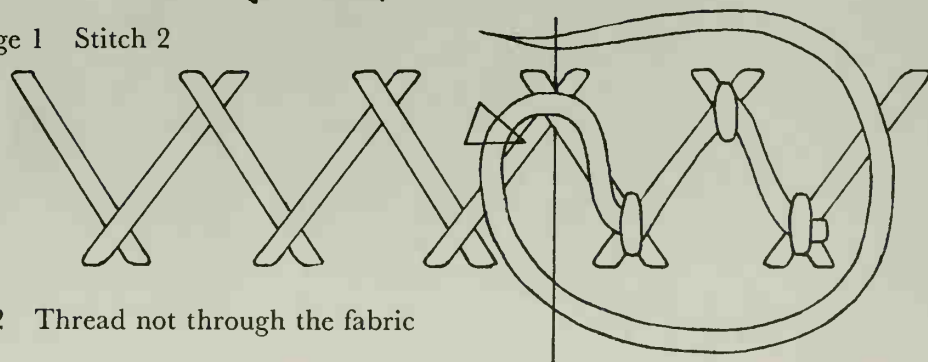
Stitch 2

Stage 2

Thread not through the fabric

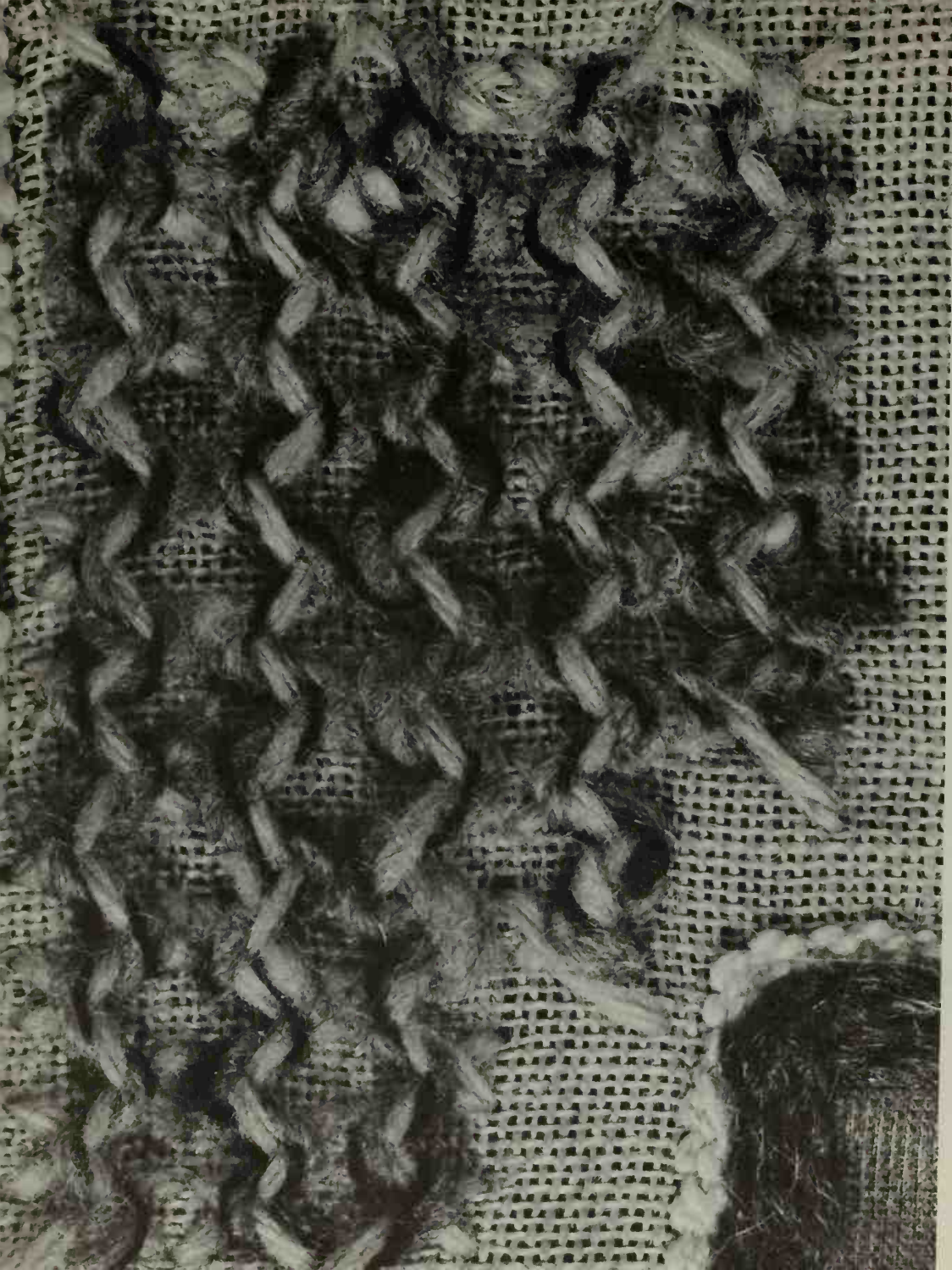
4 Stage 1

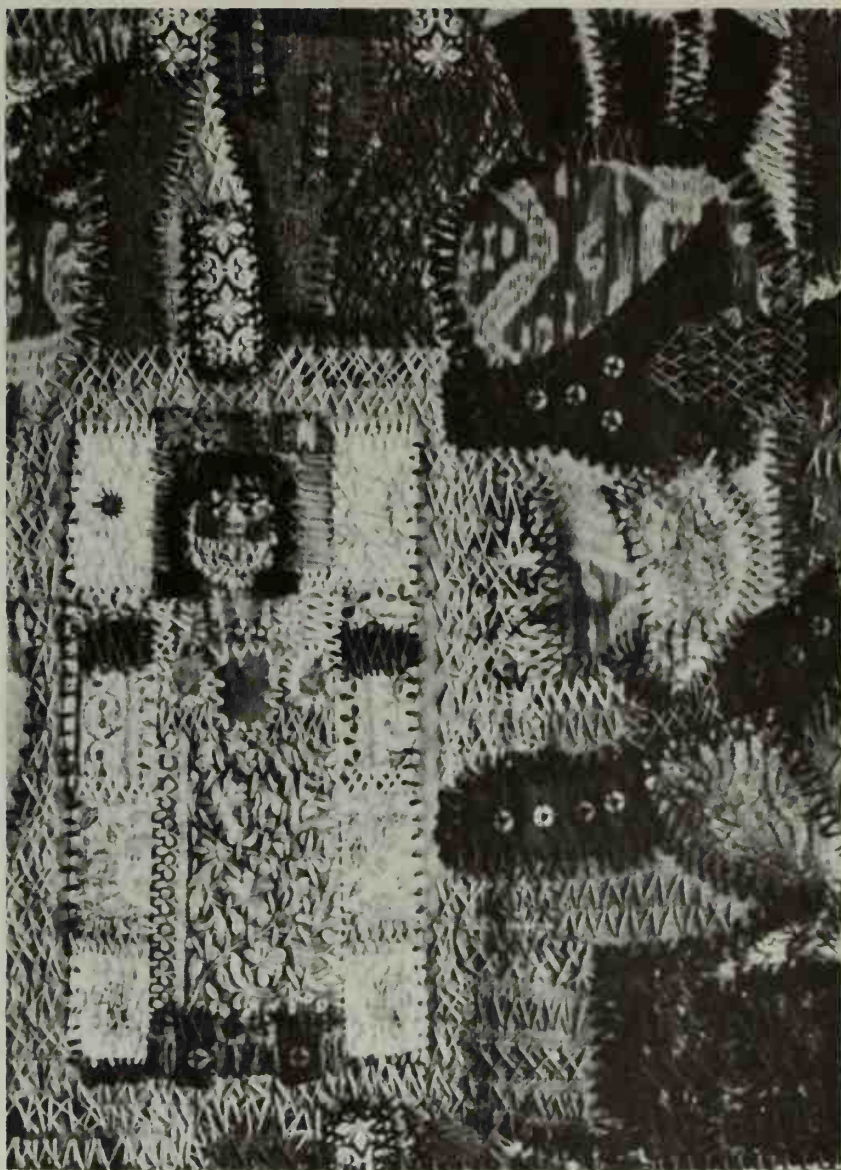
Stitch 2



Stage 2

Thread not through the fabric

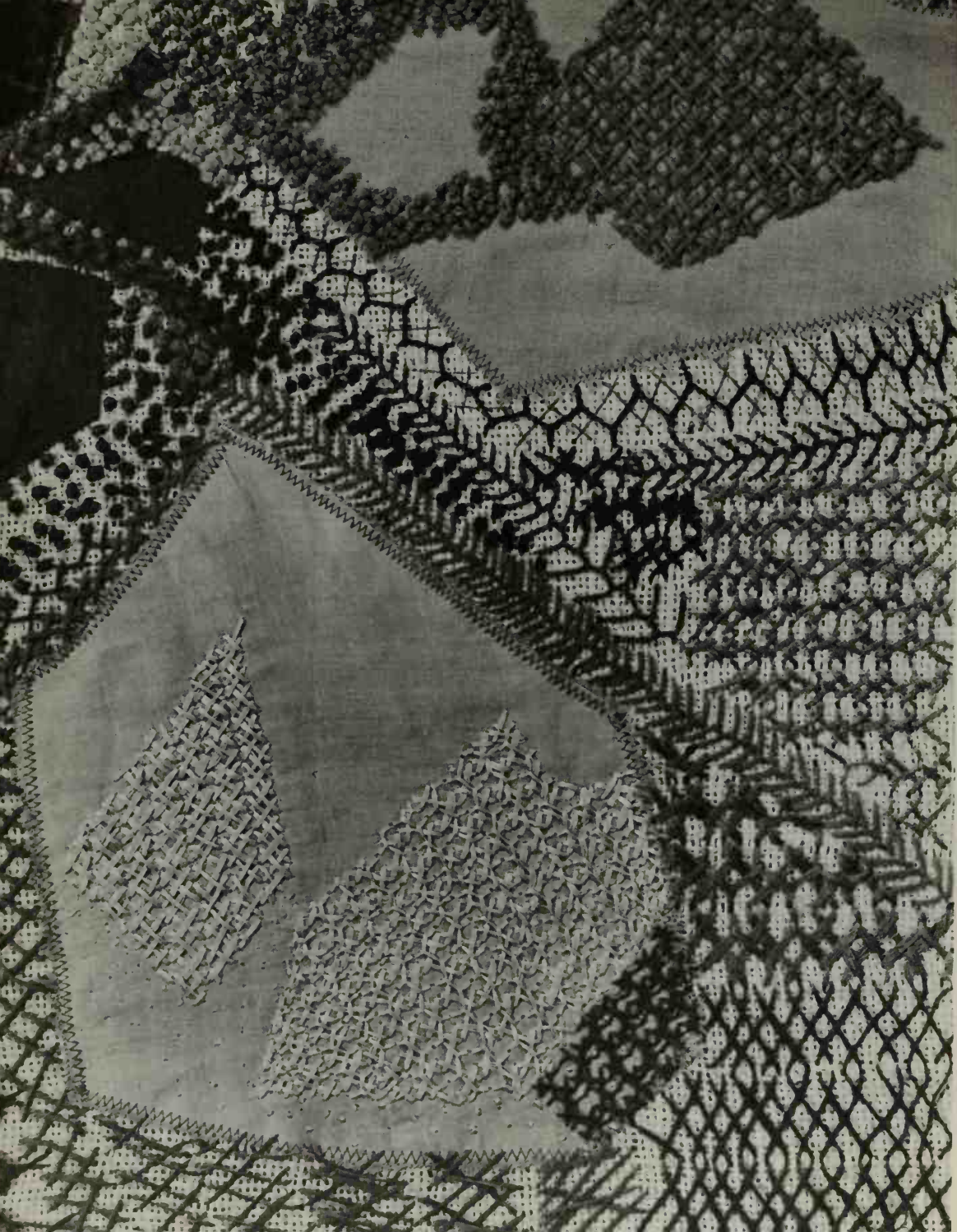


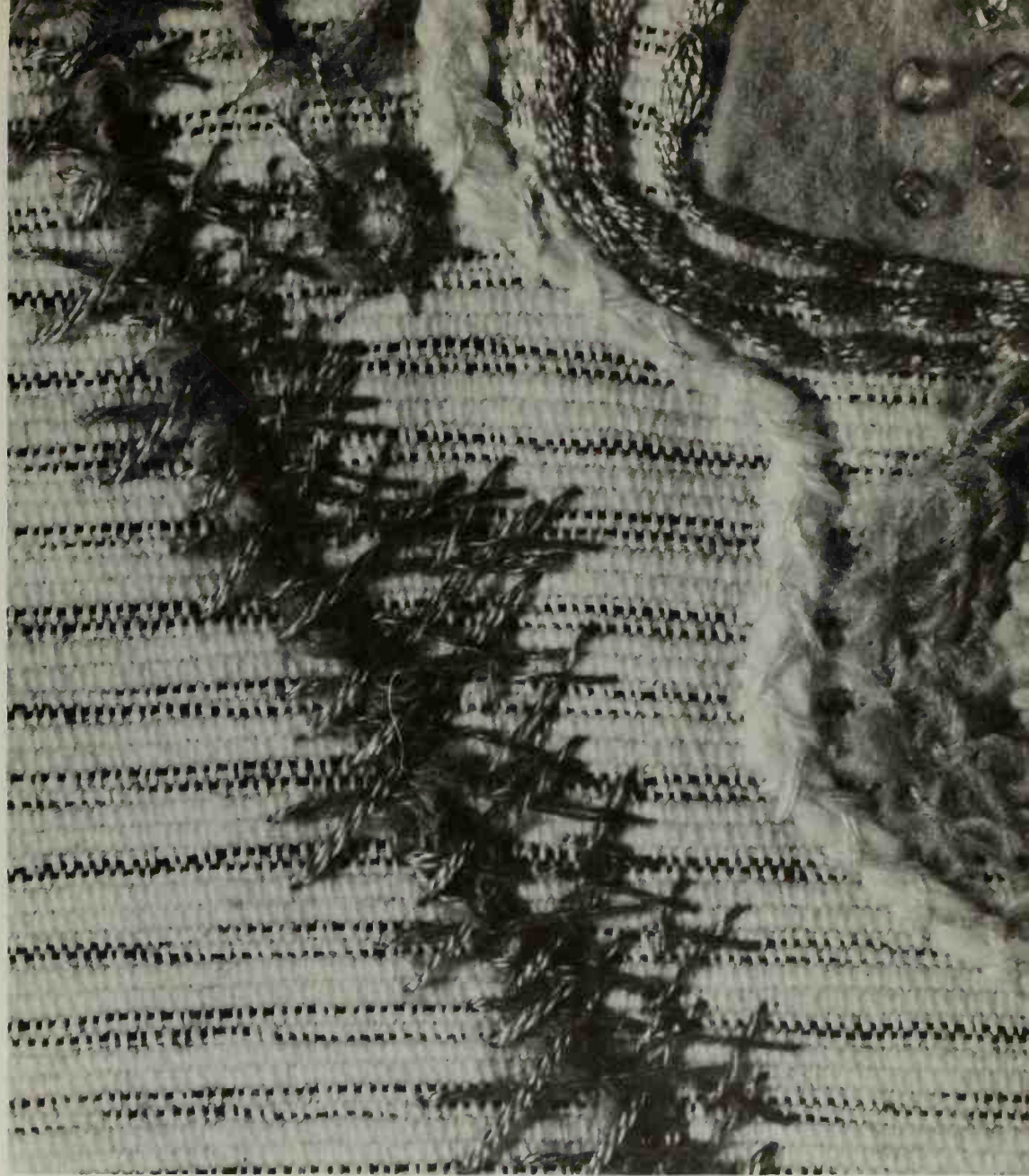


Opposite

74 Herringbone stitch threaded. Detail from a sampler $10\frac{1}{2}'' \times 13\frac{1}{2}''$ by Wendy Lees

75 Herringbone stitch, detail from panel *Petruschka* by Cath Goeting-Stultiëns, Holland

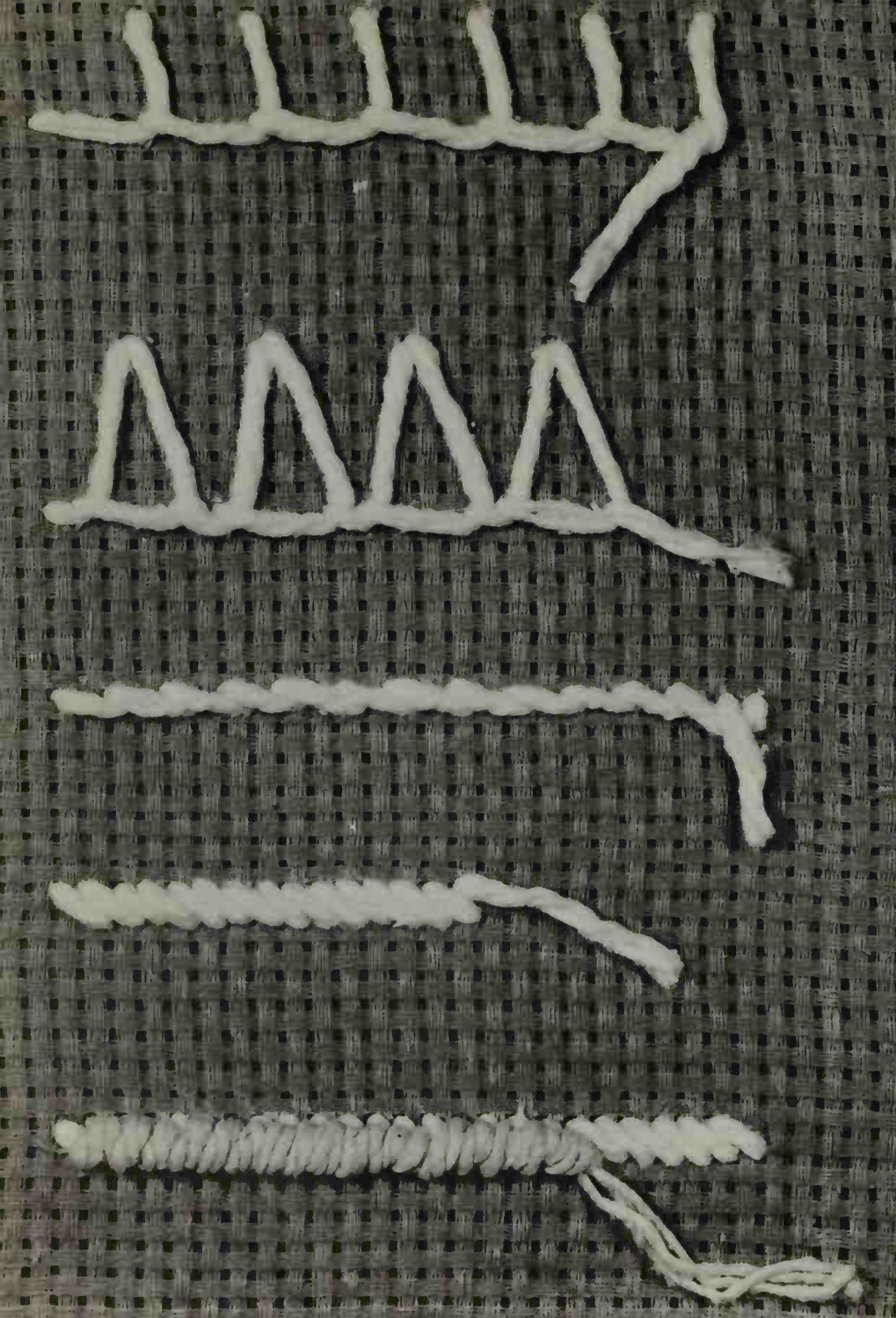




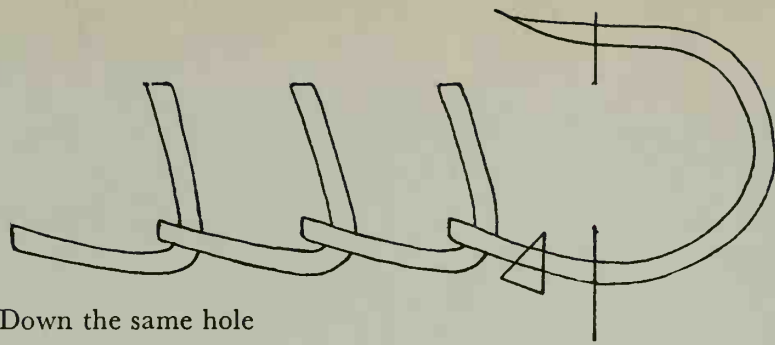
Opposite

76 Herringbone stitch, also cretan stitch, french knots and feather stitch. Detail from a panel by Jane Wood

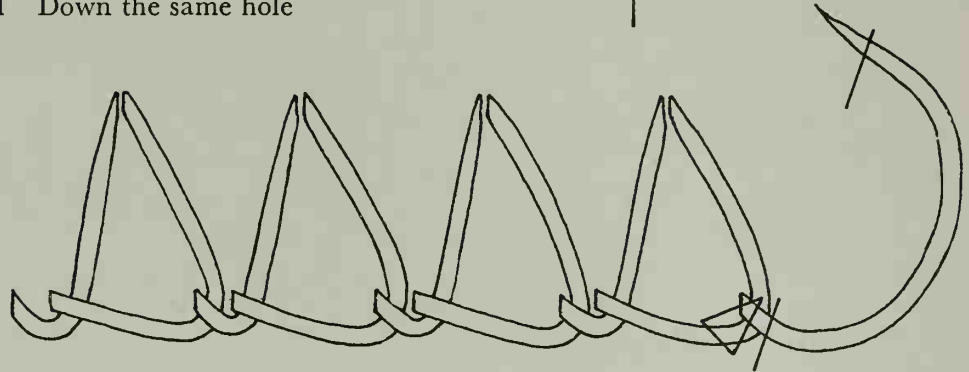
77 Herringbone stitch, also couching herringbone and couching. Detail from a sampler 9" x 6 1/2" by Wendy Lees



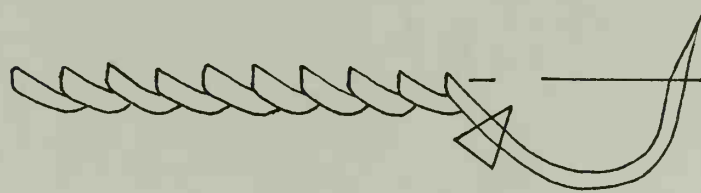
- 78a Buttonhole stitch
b Buttonhole stitch, closed
c Stem stitch
d Stem stitch, different angle
e Stem stitch, whipped



1 Down the same hole



2



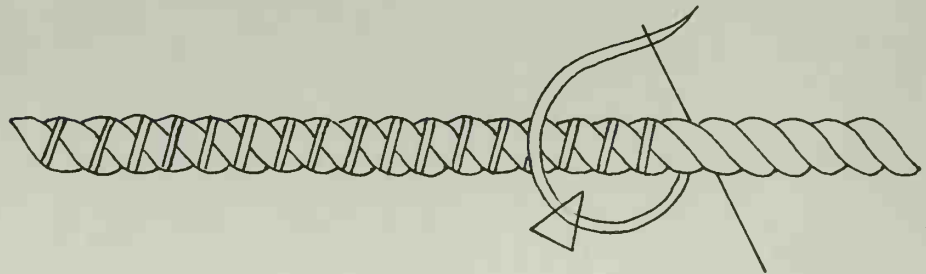
3

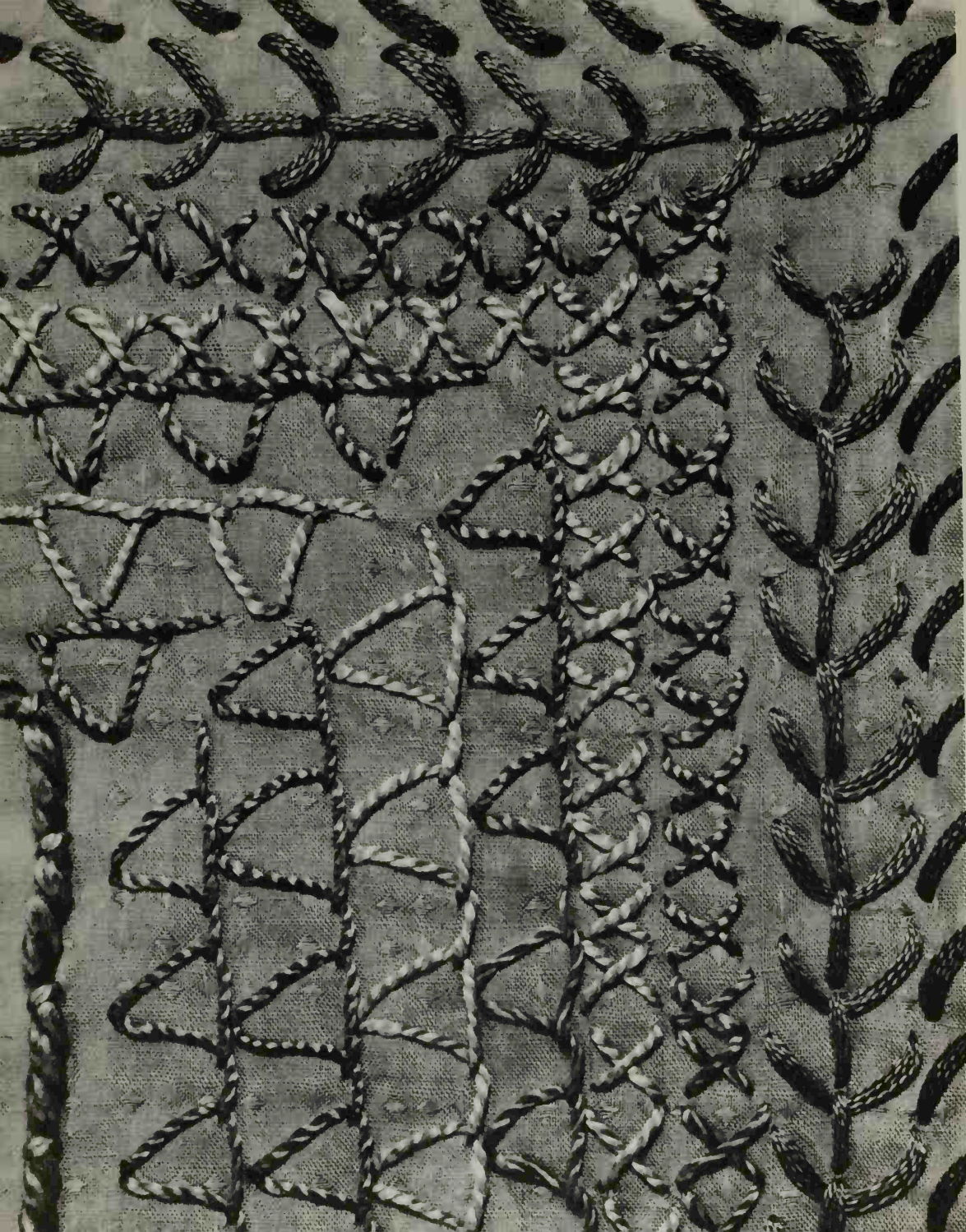
4 To obtain a broader line

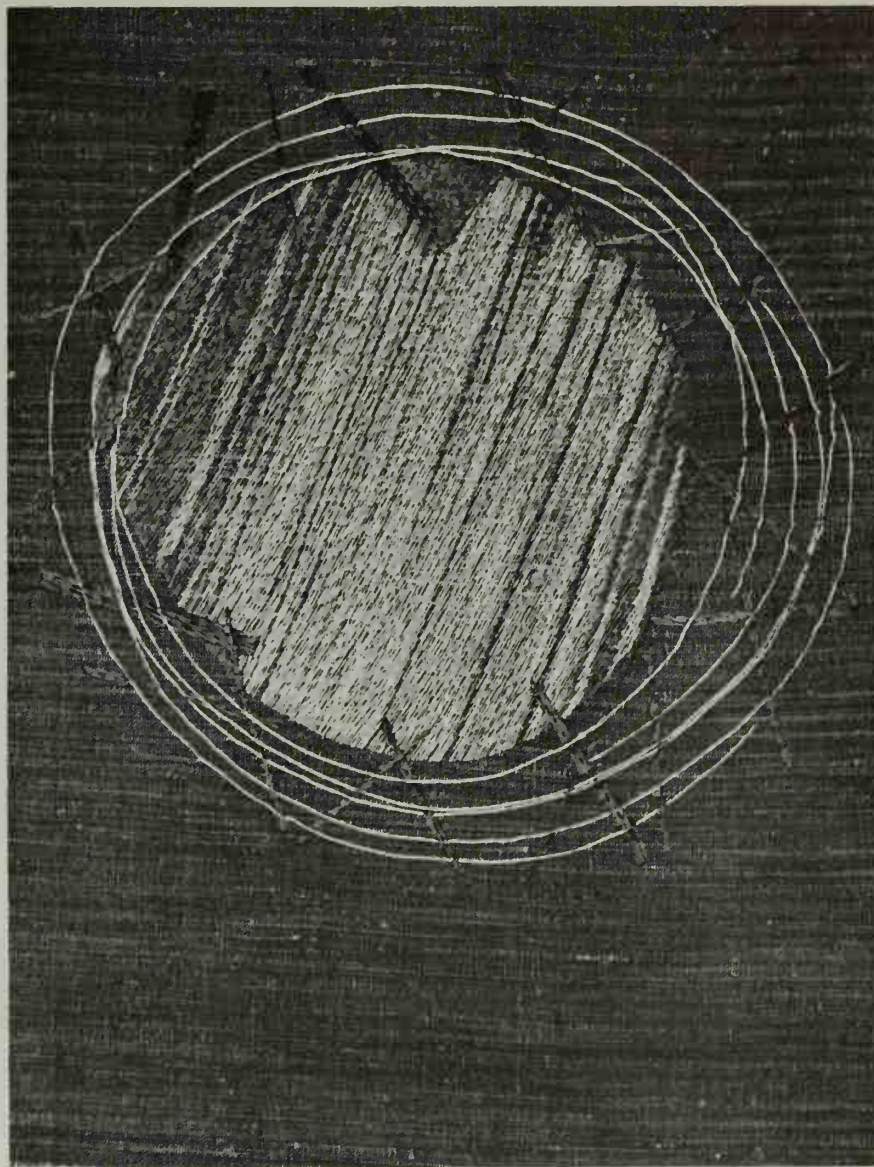


5 Stage 1 Stitch 3

Stage 2 Thread not through the fabric



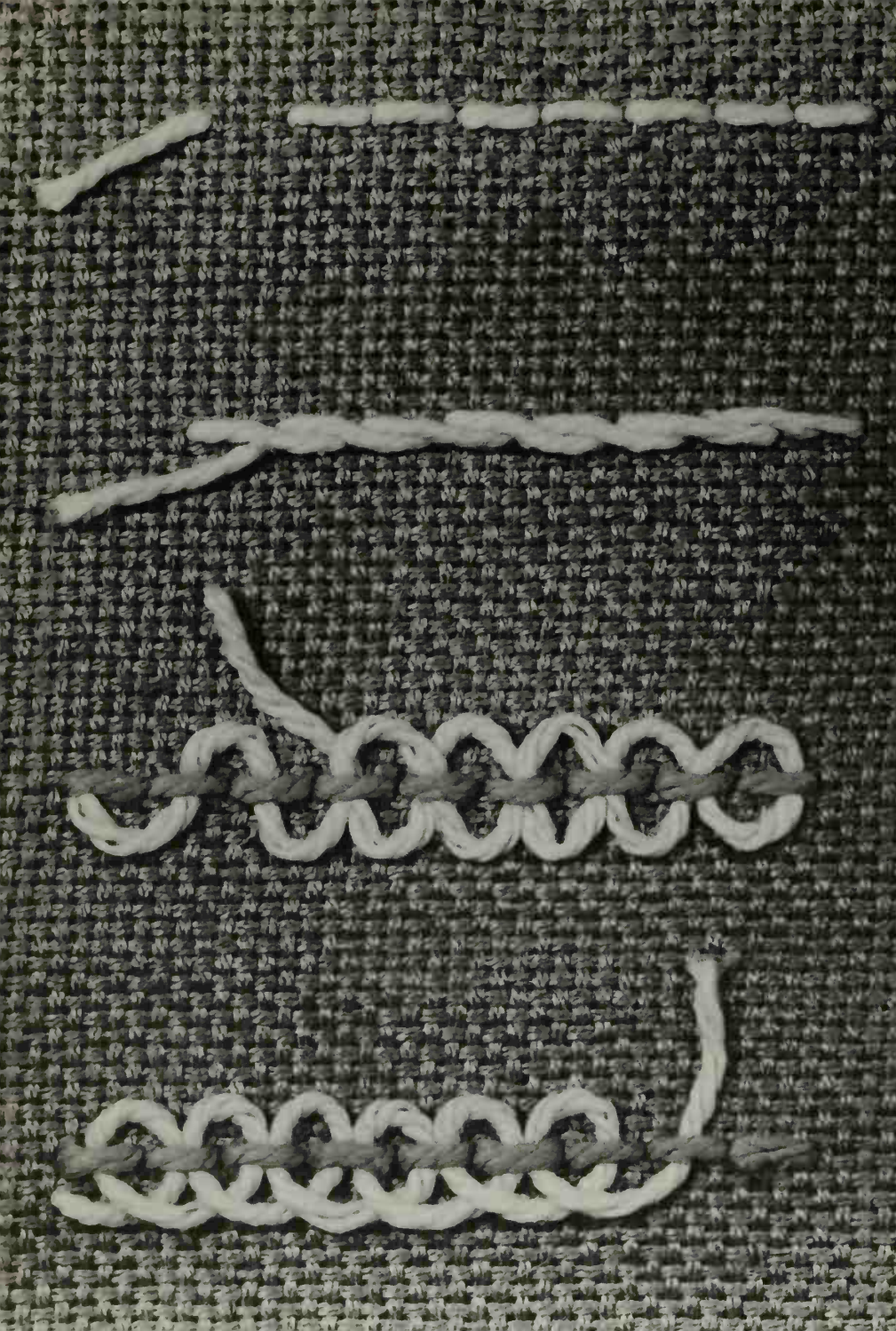




Opposite

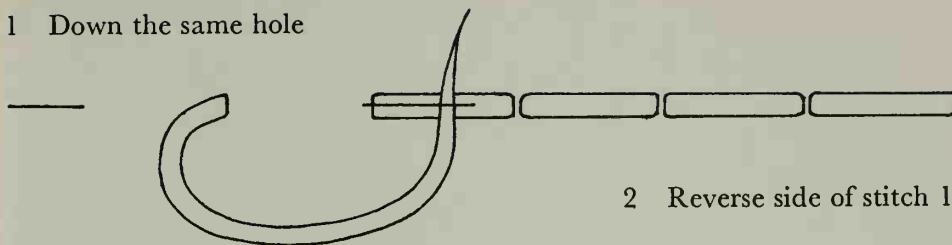
79 Buttonhole stitch closed, also feather stitch and cross stitch. Detail from a small panel 14" x 17" by Isobel Jones

80 Stem stitch, also couching. Detail from a panel *Krone* by Eira Ahola, Germany



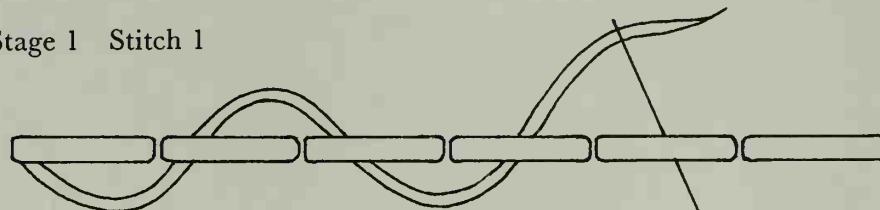
- 81 a Back stitch
b Back stitch, reverse side
c Back stitch, threaded
d Pekinese stitch

1 Down the same hole

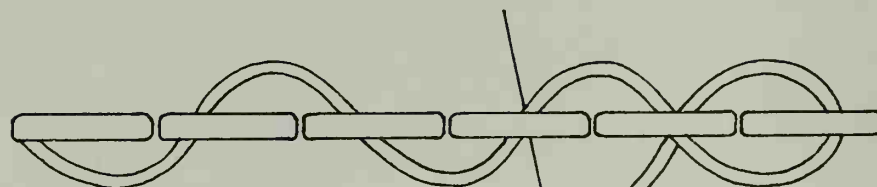


2 Reverse side of stitch 1

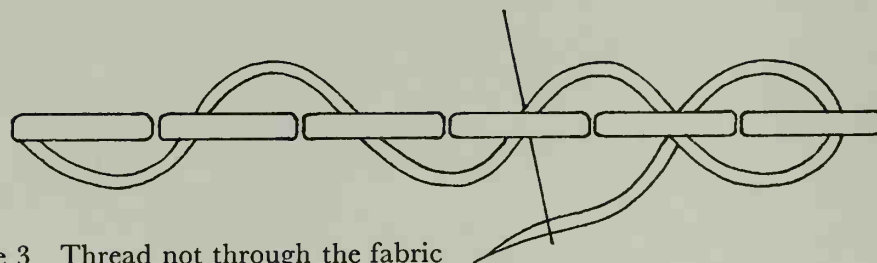
3 Stage 1 Stitch 1



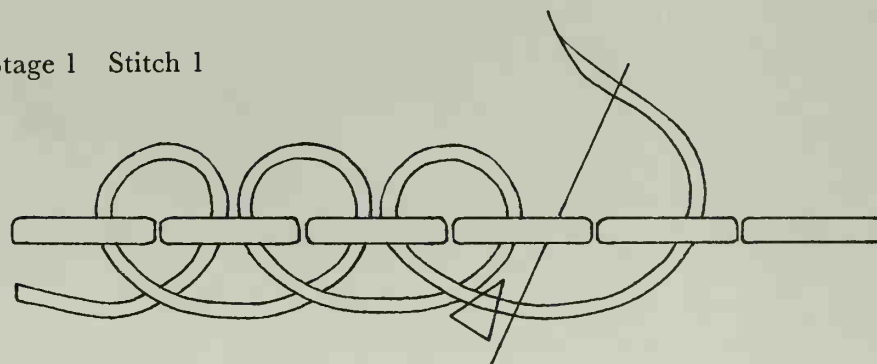
Stage 2 Thread not through the fabric



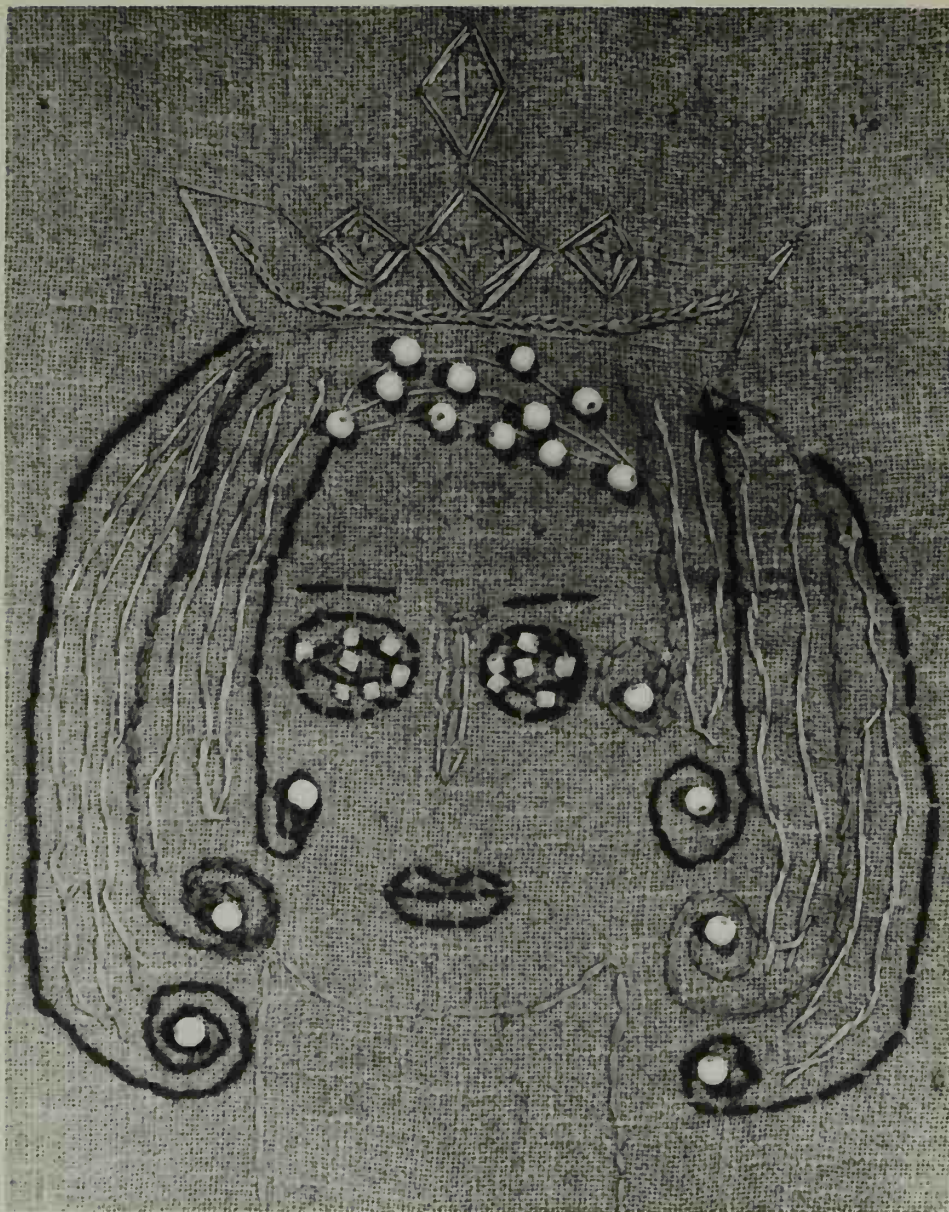
Stage 3 Thread not through the fabric



4 Stage 1 Stitch 1

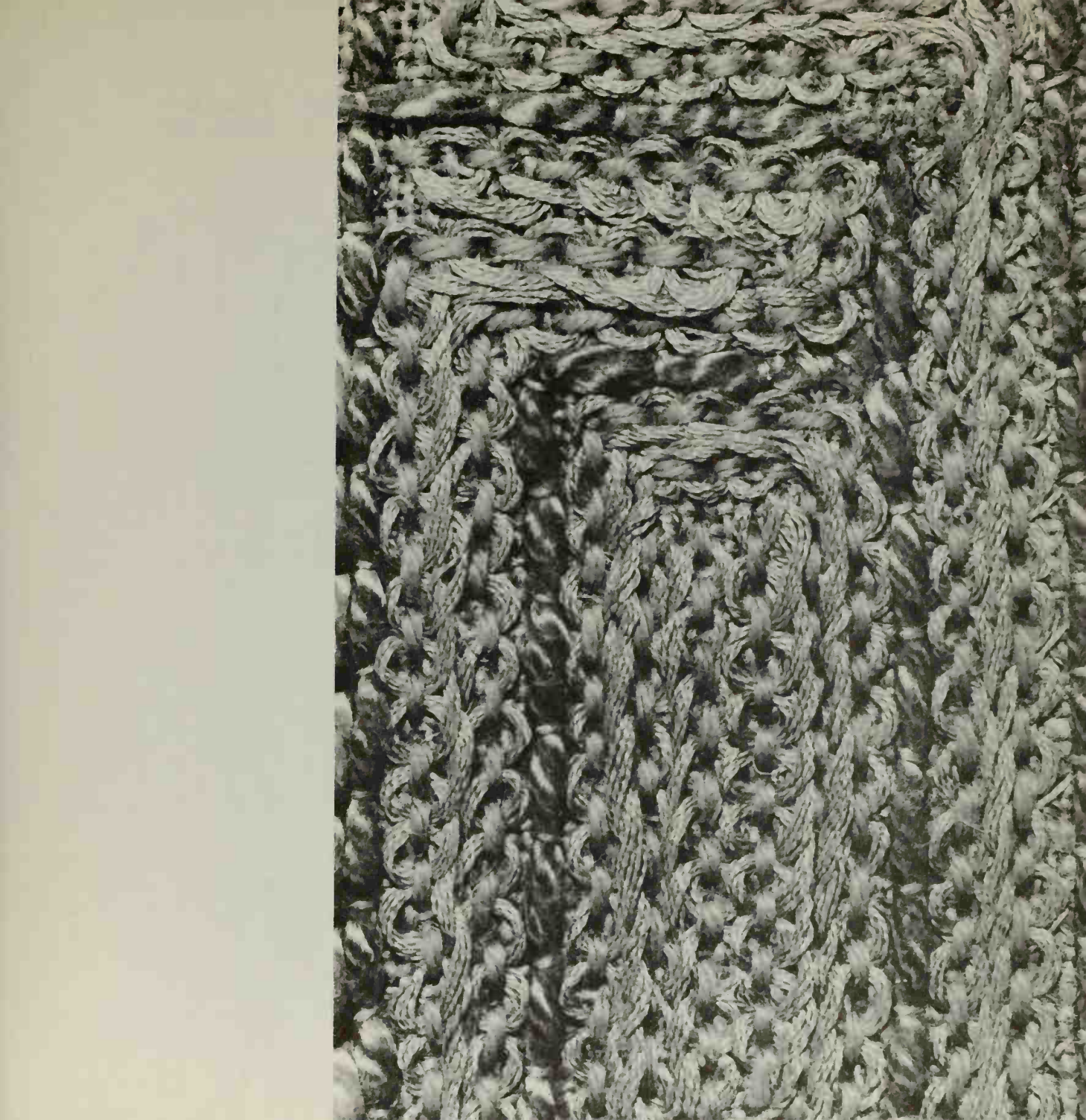


Stage 2 Thread not through the fabric



82 Back stitch threaded, also chain stitch, running stitch and beads. Small panel 11" × 10" by Sarah Cook, age 9

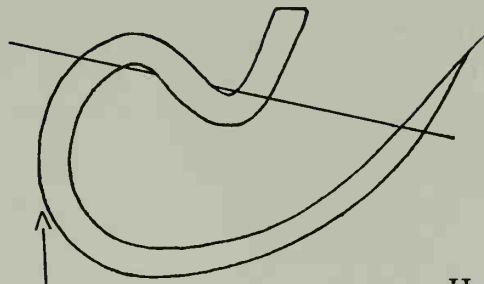
Opposite
83 Pekinese stitch, also couching. Detail from *Just Rust* a panel 15" × 20" by Isobel Jones





84a French knot
b Bullion knot

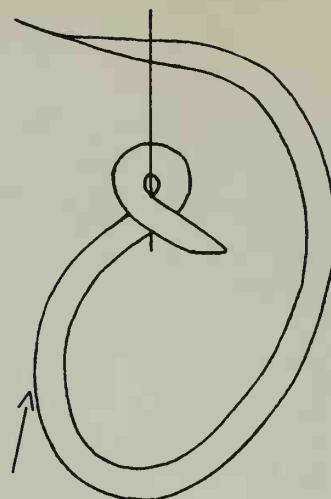
1 Stage 1



Hold here with thumb and first finger of left hand

To make a thicker knot use a thicker thread

Stage 2

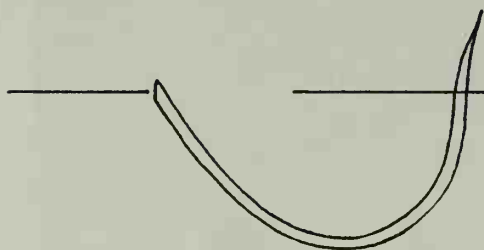


Hold here with thumb and first finger of left hand

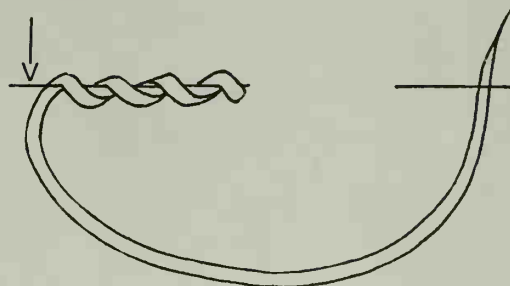
Pull the stitch flush with the fabric and then pull the needle through



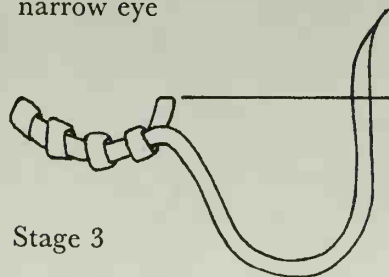
Hold and guide point of needle with thumb and first finger of left hand



2 Stage 1 Use a thick needle which has a narrow eye

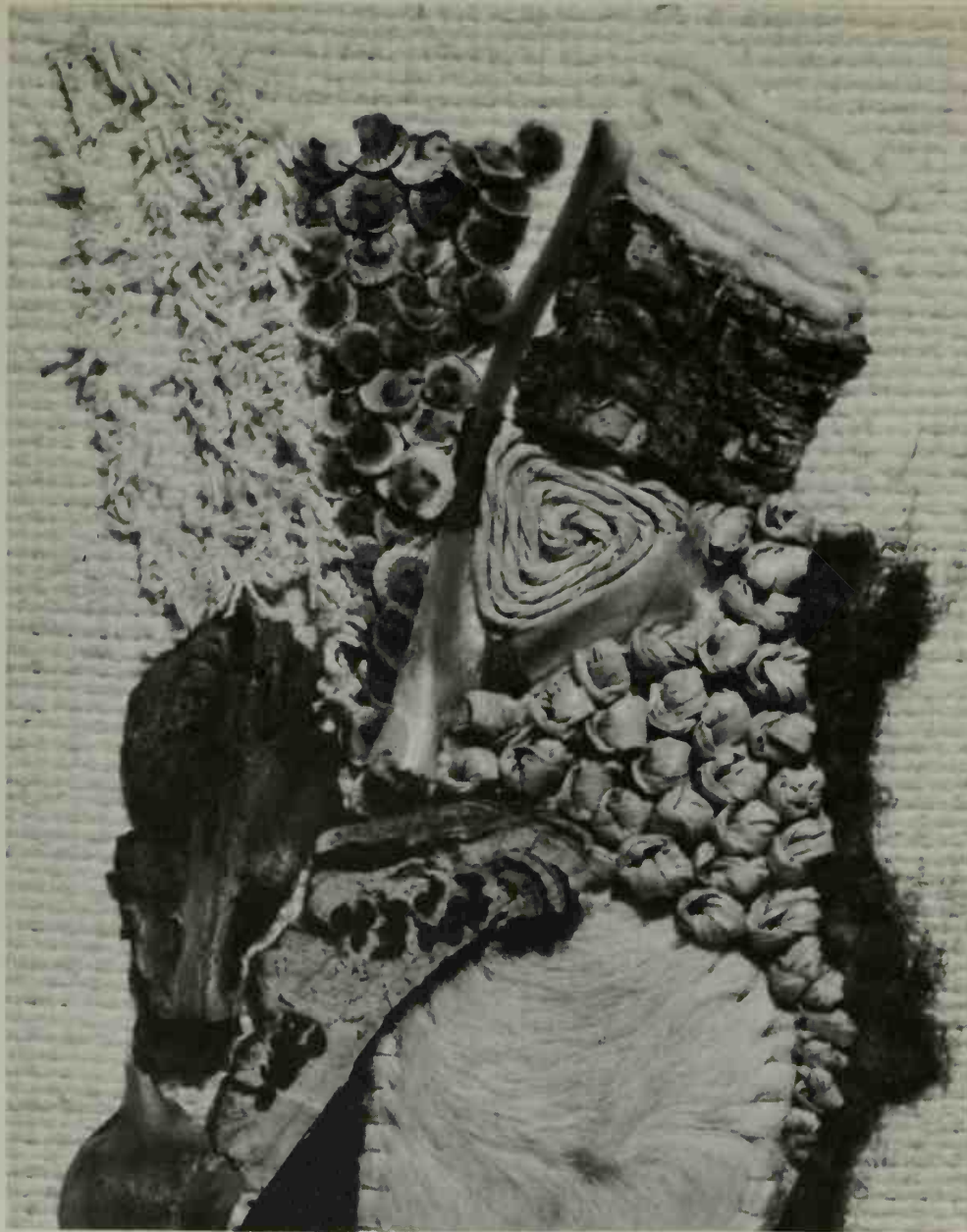


Stage 2 Twist on needle



Stage 3

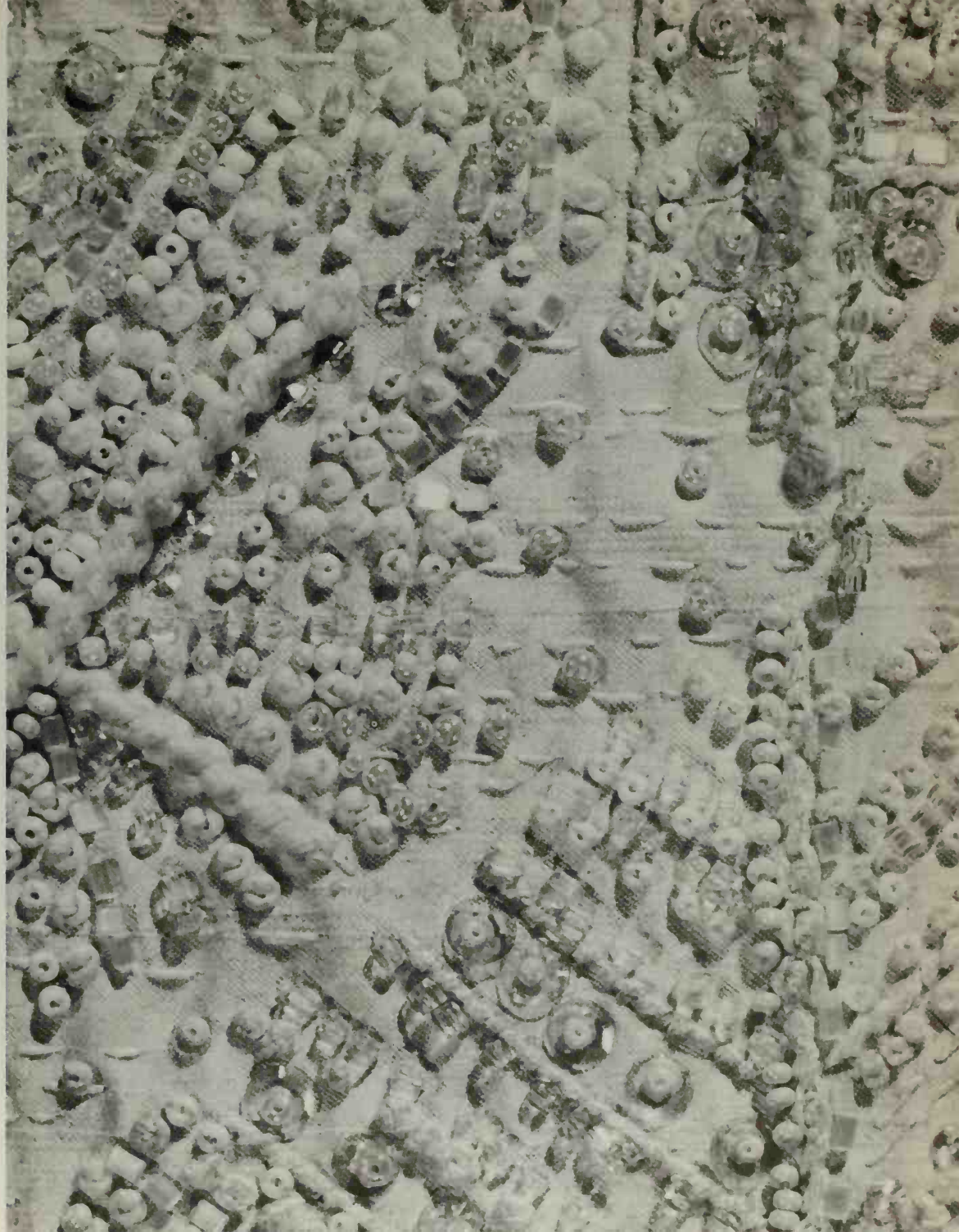


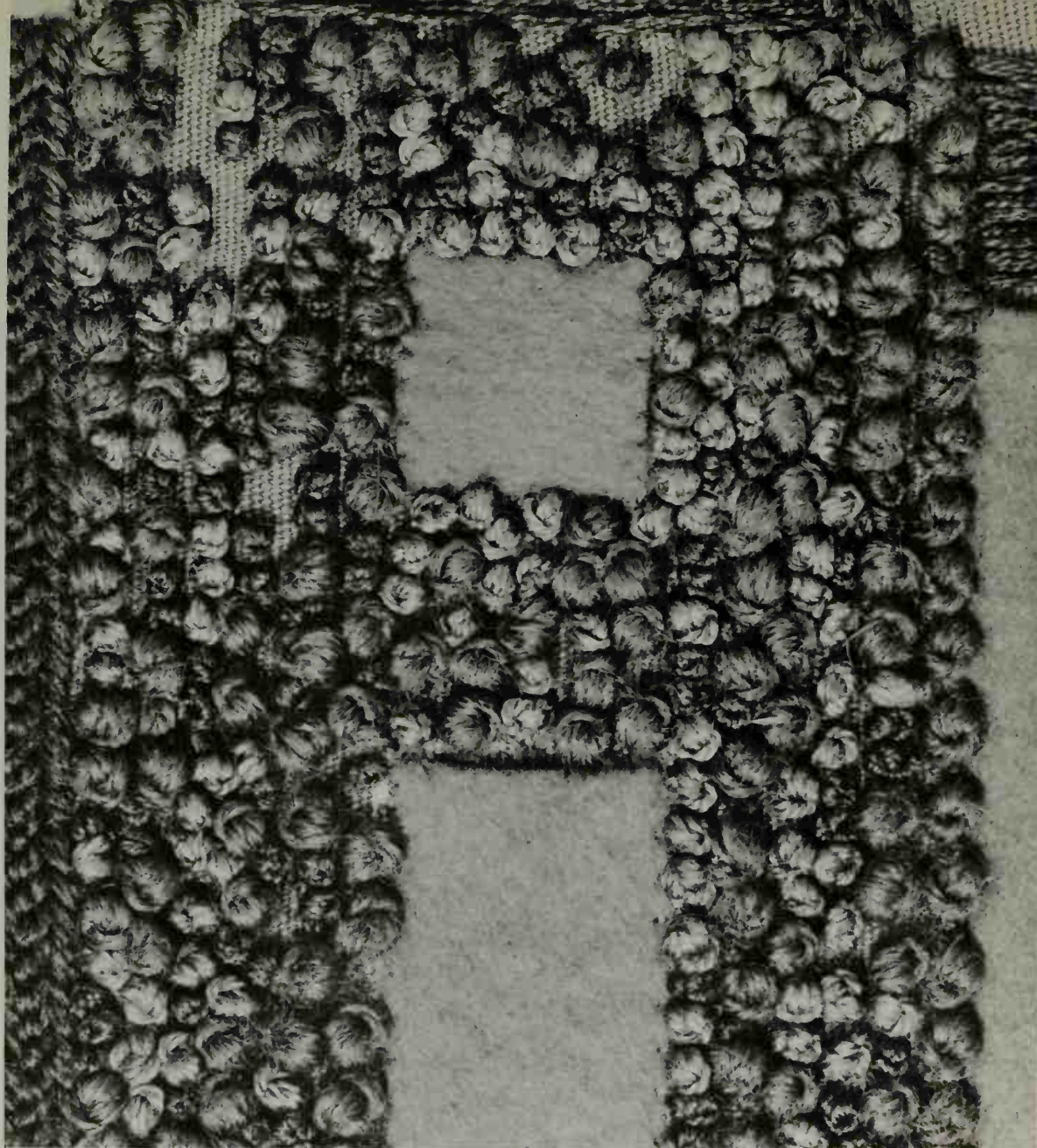


85 French knots, also couching and the introduction of fur, seeds and bark. Detail from a small panel by Ioné Dorrington

Opposite

86 French knots, chain stitch twisted and beadwork. Detail from dress embroidery by Isabelle Chapman

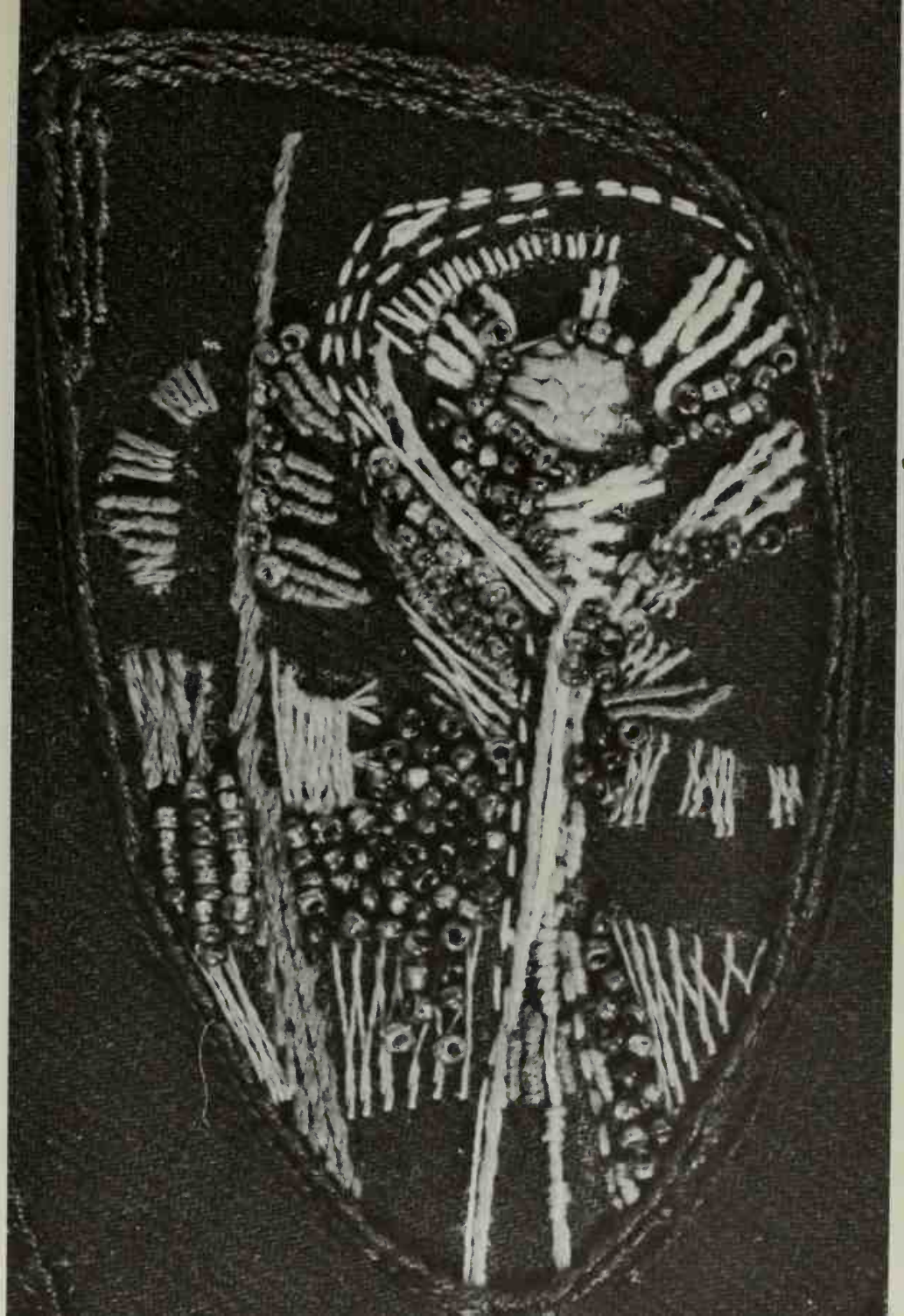


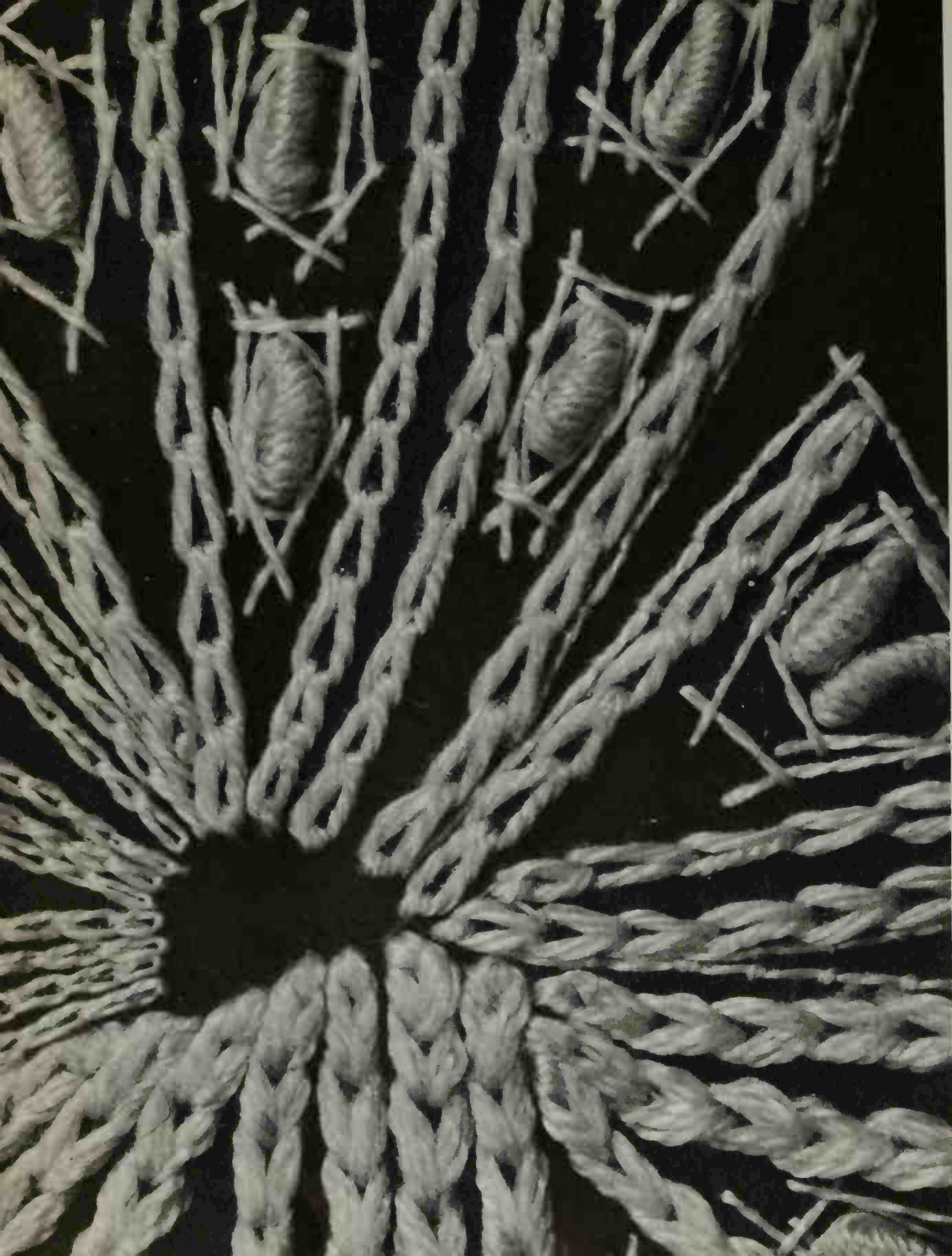


87 French knots in different types of threads
by Isabelle Chapman

Opposite

88 Bullion knots, also chain stitch twisted,
cretan stitch, stem stitch, running stitch and
beading. Detail from a panel $3\frac{1}{2}'' \times 6\frac{1}{4}''$ by
Diana Springall





Index to stitches

Numerals refer to illustration numbers

Arrowhead 33b

Back 11a, b, 31, 35, 56, 81a, b, c
thread 29, 82

Basket filling 67b, 69

Bokara couching 17a

Broad chain 31, 54a, 56

Brick filling 12b, 14

Bullion knots 84b, 88, 89

Buttonhole 24, 31, 38, 56, 78a
closed 78b, 79

Cable knotted 44, 47, 49c, 50, 51, 53, 55

Ceylon 67c

Chain 29, 40, 45, 46a, 48, 50, 53, 82, 89

back stitched 46b

band raised 57a, 58, 62, 63

broad 31, 54a, 56

double 54c

half band raised 61

open 54b, 55

single 21, 23, 44, 47

twisted 27, 35, 43, 49a, 50, 51, 52, 53, 66, 86,
88, 89

whipped 46c

Chessboard filling 67a, 68

Cloud filling 70a, 71

Coral 49b

Opposite

89 Bullion knots, also chain stitch twisted,
chain stitch and herringbone stitch. Detail from
child's dress by Susan Legg

Couching 16, 17b, 18, 19, 20, 21, 39, 44, 51, 52,
 53, 58, 60, 63, 65, 69, 71, 77, 80, 83, 85
 bokara 17a
 cross 17b, c
 fly 28b
 herringbone 20, 21, 77
 single chain 17f
 thread knotted 17c
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Frederick A. Praeger, *Publishers*
New York · Washington

Printed in Denmark



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